OSCARS EXCLUSIVE!

17 Pages of Everything You Couldn't See on TV

MAR. 6, 2015 • #1353

Entertainment WEEKLY

Taraji P. Henson and Terrence Howard

Finally!

OUR LONG NATIONAL NIGHTMARE IS OVER

Kelly Clarkson HAS A NEW ALBUM

P. 32

Empire Rises

And Rises! And Rises!

Steamy Affairs, Catfights & Amazing Music: Inside the crazy, brilliant hit that's changing the face of TV

PLUS

Let's all take a moment to worship Cookie

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32 Kelly Clarkson She's through with breakup anthems on her sixth studio album, *Piece by Piece*. But Clarkson isn't done being honest about music, motherhood, and her career bucket list. *BY ADAM MARKOVITZ*

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ON THE COVER
Taraji P. Henson and Terrence Howard photographed exclusively for EW by Marc Hom on Feb. 12, 2015, in New York City

STYLING: EMMA PRITCHARD/GOLDTEETH & CO.; HENSON'S HAIR: URSULA STEPHEN, GISELLE MODESTE/EPIPHANY AGENCY; MAKEUP: ASHUNTA/DIOR/KENBARBOZA.COM; MANICURE: MAKI SAKAMOTO/CHANEL LE VERNIS/KATE RYAN INC.; HOWARD'S GROOMING: AMY KOMOROWSKI/ART DEPT.; BARBER: DEVONE FOWLER/UNBELIEVABLE CUTS; PROPS: SHAWN PATRICK ANDERSON/BRIDGE ARTISTS; PRODUCTION: LOVELY GIANT PRODUCTIONS; HENSON'S DRESS: HALSTON HERITAGE AT RENT THE RUNWAY; EARRINGS, NECKLACE: MELINDA MARIA; HOWARD'S HAT: ERIC JAVITS, JACKET: TOPMAN; SWEATER: JOHN VARVATOS; SCARF: VINTAGE

[P.] 22

ONE SMART COOKIE Taraji P. Henson's *Empire* character has audiences glued to the TV—and tweeting her most memorable lines

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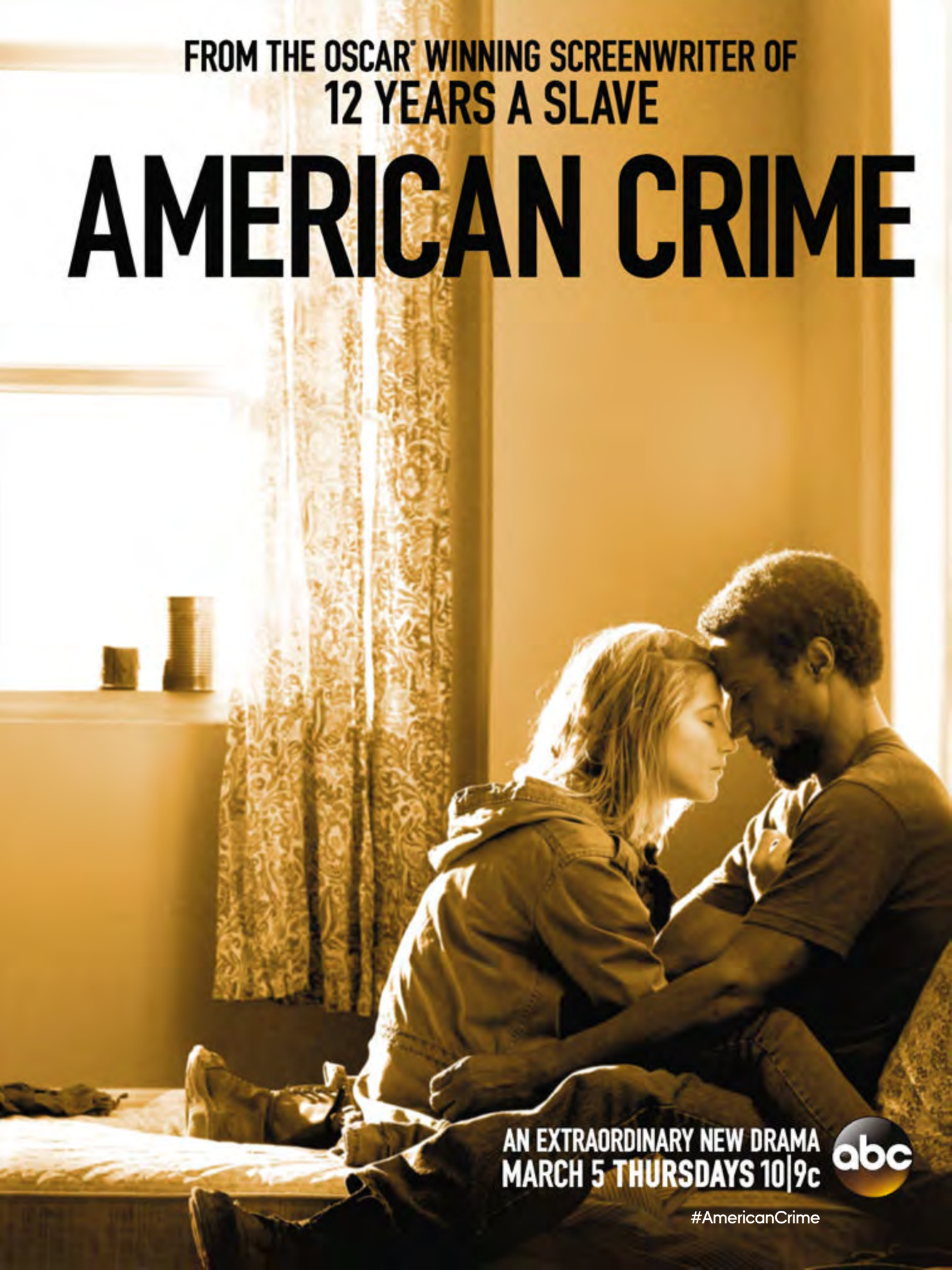
Photograph by **MARC HOM**

(COVER) JULIANNE MOORE AND MATTHEW MCCONAUGHEY: PHOTOGRAPH BY ART STREIBER; (THIS PAGE) HAT: EUGENIA KIM; FUR: TOPSHOP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AN EXTRAORDINARY NEW DRAMA
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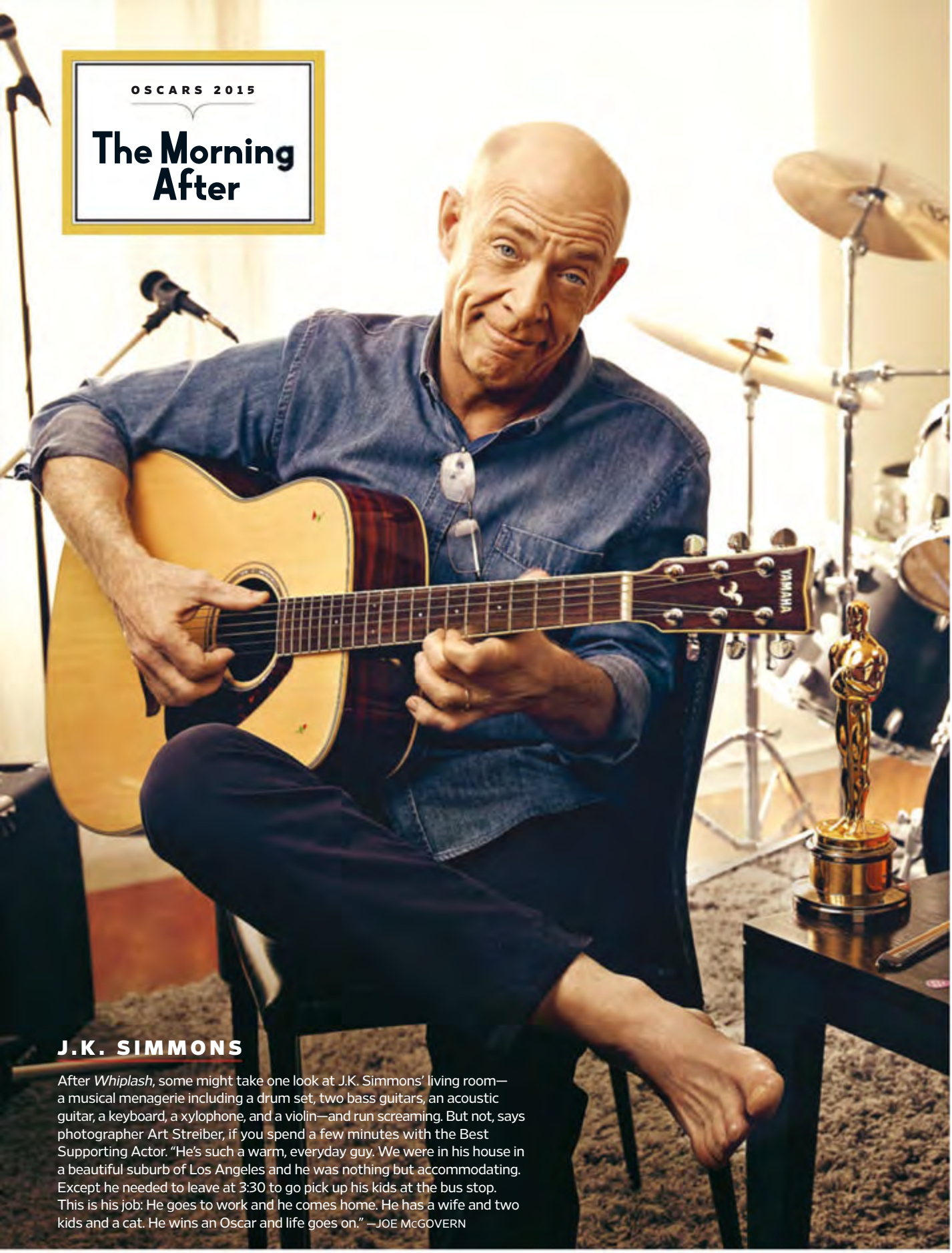

OSCARS 2015

The Morning After

J.K. SIMMONS

After *Whiplash*, some might take one look at J.K. Simmons' living room—a musical menagerie including a drum set, two bass guitars, an acoustic guitar, a keyboard, a xylophone, and a violin—and run screaming. But not, says photographer Art Streiber, if you spend a few minutes with the Best Supporting Actor. "He's such a warm, everyday guy. We were in his house in a beautiful suburb of Los Angeles and he was nothing but accommodating. Except he needed to leave at 3:30 to go pick up his kids at the bus stop. This is his job: He goes to work and he comes home. He has a wife and two kids and a cat. He wins an Oscar and life goes on." —JOE McGOVERN

GROOMING: MICHELE TYMINSKI/GRID AGENCY

Photograph by **ART STREIBER**

FROM THE OSCAR® WINNING SCREENWRITER OF
12 YEARS A SLAVE

AMERICAN CRIME

AN EXTRAORDINARY NEW DRAMA
MARCH 5 THURSDAYS 10|9c

#AmericanCrime

OSCARS 2015

The Morning After

COMMON

Common strolled into the Earthbar juice café in West Hollywood the same way he does every day—except this afternoon he brought along his new 13½-inch best friend. "He put the Oscar right down on the counter and the staff was unfazed because he's in there all the time," says Streiber of the Best Original Song winner. Common ordered a Blueberry Bliss smoothie, but the musician didn't need a pick-me-up. "He went to bed at five, but he was still on that high," the photographer says. "Academy Award winners, especially first-timers, are giddy. He was so sweet and appreciative, still shaking his head, saying 'I can't believe it.'" —JOE McGOVERN

GROOMING: TIFFANY STOUT

Photograph by **ART STREIBER**

"POWERFUL AND RAW"

LOS ANGELES TIMES

AMERICAN CRIME

AN EXTRAORDINARY NEW DRAMA
MARCH 5 THURSDAYS 10|9c

abc

#AmericanCrime

Feedback

WRITE TO US! →EW_LETTERS@EW.COM

But Would You Pay $8,250 for His Shirt?

Sorry, Christian Grey, my *oooohhhh*s and *aaaahhhh*s are all for **Norman Reedus** (Cover). He keeps me on the edge of my seat every Sunday evening. Anticipation never felt so good!

STACEY FORTIN
Williston, Vt.

The Feminine Mystique

Well done, EW and Leslie Bennetts, on the insightful article "Sex, Lies & *Fifty Shades*." Discussing the complicated history and current state of female sexuality is uncomfortable for many, but critically necessary. When rape is still the default plotline for female characters on even the best TV shows (***Mad Men***, ***Scandal***, ***Downton Abbey***), it is clear that we have a long way to go in learning what women really want.

HEATHER BUCHANAN
New Albany, Ohio

I had a love-hate relationship with ***Fifty Shades of Grey***'s S&M content, childish prose, and (initially) perceived reinforcement of traditional sexual roles. However, I had to admit to myself that there was something hypnotizing about the story woven by **E L James**. I think Leslie Bennetts nailed it. Whatever polarizing sentiments *Fifty Shades* might stir up, we're now discussing the forbidden: women as intrinsically sexual beings. Once unleashed (forgive the pun), who knows where this will take us? We've only just begun.

MEGAN ALDERMAN
Ann Arbor, Mich.

Your editors made a bad call when they decided this article belonged in EW. Tell us about the movie or the books, but not about sexual misconduct visited on the author and her friends. *Psychology Today*, maybe. EW, no.

DOUGLAS WYMAN
Sherman Oaks, Calif.

Face the Music

Taylor Swift wants to trademark "This sick beat" (News and Notes)? Then I am going to trademark "Have a nice day." Have a nice day™ Taylor!

RAEANN EMERY-POSNER
Richardson, Tex.

Your entertaining article on soundalike pop songs (News and Notes) left out perhaps the granddaddy of them all, the 1972 "My Sweet Lord" lawsuit brought against **George Harrison**. He was ultimately found to have "subconsciously" plagiarized the Chiffons' 1963 hit "He's So Fine" [written by Ronnie Mack]. The 1976 landmark court ruling had effects on the music business that continue to this day.

MIKE SHERLOCK
Louisville, Ky.

Scrabble King

Whenever I read an EW article that makes me run for my dictionary, I can count on it being authored by Keith Staskiewicz ("portmanteau," anyone?). I'd love to know his SAT vocabulary score.

SCOTT CHAPMAN
Moscow, Idaho

Senior writer Keith Staskiewicz responds... *I greatly appreciate your encomium to my sesquipedalianism. I never realized my lexicon was all that recondite! [Editors' note: Don't feel bad, Scott—we had to look them up too.]*

Taylor Swift

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Entertainment Weekly Unleashed

Update

FOR A GOOD CAUSE
The shirt Norman Reedus wore on our *Walking Dead* cover sold for an outstanding $8,250 (proceeds went to Reedus' favorite charity, Oxfam). And for only $20, you can still purchase EW's version (minus the blood and dirt) at *shop.ew.com*.

Mobile

TAKE EW TO GO
EW's digital edition is packed with extras like bonus images, movie trailers, and song samples. Access to the digital edition is included for print subscribers. To find it, download the Google Play Newsstand app, or go to Apple Newsstand or *ew.com/ewdigital*.

Radio

I, ROBOT
Sigourney Weaver and Hugh Jackman talk about their new sci-fi thriller, *Chappie*, with Jess Cagle, editorial director of PEOPLE and EW, on Friday, March 6, at 1 p.m. (SiriusXM Channel 105).

SWIFT: FRAZER HARRISON/GETTY IMAGES FOR CBS RADIO INC.; WEAVER: DESIREE NAVARRO/WIREIMAGE.COM; JACKMAN: SLAVEN VLASIC/GETTY IMAGES

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The Week's Best Sound Bite

"In terms of entitlement and personality, you're the whitest man I know."

—Rishi (Utkarsh Ambudkar), convincing sister Mindy (Mindy Kaling) that she doesn't need a white man's help to open her own practice, on *The Mindy Project*

"When you read in the paper I'm on trial for murder, it will be your fault."

—Mary (Michelle Dockery), complaining to Branson (Allen Leech) about being left alone with Edith (Laura Carmichael), on *Downton Abbey*

"Wait, we have a landline? I always thought that was a hipster cookie jar."

—Jake (Ken Marino) on *Marry Me*

"It's our time to have wage equality once and for all, and equal rights for women in the United States of America!"

—Patricia Arquette, accepting her Best Supporting Actress Oscar, at the Academy Awards

"They are four women. Plus—in accordance with California state law—Meryl Streep."

—Jared Leto, introducing the Best Supporting Actress nominees, at the Academy Awards

"Tonight we honor Hollywood's best and whitest—sorry, brightest."

—Neil Patrick Harris hosting the Academy Awards

"Just let me stay here and lie amongst the pizza a little longer."

—Bianca (Mae Whitman), trying to avoid the homecoming dance, in *The DUFF*

"Don't you know a VIP when you see one? Your boss came out of my V and her daddy's P."

—Ophelia (Cicely Tyson), arriving at daughter Annalise's (Viola Davis) law firm, on *How to Get Away With Murder*

"That doesn't mean that you should be standing on street corners handing out your math to whatever guy comes along."

—Sheldon (Jim Parsons), jealous over Amy (Mayim Bialik) helping Kripke (John Ross Bowie), on *The Big Bang Theory*

MARINO: JEFF LIPSKY/NBC; DOCKERY: NICK BRIGGS/CARNIVAL FILMS 2014 FOR *MASTERPIECE*; AMBUDKAR: JOHN P. FLEENOR/FOX; LETO: JEFF VESPA/WIREIMAGE.COM; HARRIS: JOHN SHEARER/INVISION/AP IMAGES; ARQUETTE: KEVIN WINTER/GETTY IMAGES; WHITMAN: GUY D'ALEMA; PARSONS: MICHAEL YARISH/CBS; TYSON: MITCHELL HASEIT/ABC

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HP thanks the Academy of Motion Picture Arts and Sciences for the recognition. We congratulate John Frederick, Bob Myers, Karl Rasche and Tom Lianza for winning the Scientific and Engineering Award for developing the HP DreamColor Professional Display.

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HP DreamColor Professional Display, winner of the Scientific and Engineering Award.

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How to Train Your Dragon 2 © 2015 DreamWorks Animation LLC.

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*The **Top 10** Things We Love This Week*

The Must List

1 HOUSE OF CARDS

Hell to the chief! Now firmly ensconced as president, Francis Underwood (Kevin Spacey) must contend with forces both foreign (the Russian president) and domestic (a tenacious journalist) in order to keep his seat in the Oval Office. *(Netflix)*

Kim Dickens, Lars Mikkelsen, Kevin Spacey, and Robin Wright

2 ROUSTABOUT To raise money to send 500 goats and 1,000 chickens to Africa, comedian Kurt Braunohler spent a week Jet Skiing down the Mississippi River. The result is an uproarious nine-episode trek through America's muddy middle. *(cc.com)*

3 A SPOOL OF BLUE THREAD, by Anne Tyler When misfortune strikes the elders of Baltimore's Whitshank family, the kids, near and far, come together to care for them. Tyler brings a wry comic voice to describe familial discontent and the clash between the dutiful child and the prodigal son.

4 ANOTHER ETERNITY, Purity Ring If snowflakes had soundtracks, they might be the kind of songs this lauded synth-pop duo specialize in: frosty, intricate, and gratifyingly hook-filled beauties like "Begin Again" and "Heart Sigh."

HOUSE OF CARDS: DAVID GIESBRECHT/NETFLIX (4); *ROUSTABOUT*: TASOS KATOPODIS/COMEDY CENTRAL; PURITY RING: KARL WALTER/GETTY IMAGES

Illustration by **JESSE LENZ**

5 THE LAST MAN ON EARTH

Hilarious, unexpected, and beautifully bizarre, *The Last Man on Earth* is an apocalyptic farce with heart, thanks to an irresistible performance by creator-star (and *Saturday Night Live* alum) Will Forte. *(Fox, Sundays, 9:30 p.m.)*

6 KIRBY AND THE RAINBOW CURSE Nintendo's adorable pink puffball gets a Claymation makeover that would make Wallace & Gromit proud. Using only the Wii U's touchscreen and stylus, players strategically draw rainbow-colored ropes to guide Kirby through a variety of clever, artfully animated worlds. *(Rated E; Wii U)*

7 THE HUNTING GROUND This meticulously researched, emotionally devastating documentary on the silencing of the sexual-assault epidemic on American college campuses is one of the first must-see movies of the year. *(PG-13)*

8 THE FIREWATCHER'S DAUGHTER, Brandi Carlile The alt-country darling beautifully blurs the lines between folk and rock on her fifth album. *Daughter* is rootsy, warm, and intimate, with the sweetest harmonies we've heard since the Civil Wars called it quits.

9 BABY GENIUSES podcast Comedian Emily Heller and cartoonist Lisa Hanawalt invite riff-friendly friends and experts to teach them about a variety of topics, including Peruvian holidays, the history of the Harlem Globetrotters, and the mental health of their pets. *(iTunes)*

10 HAMILTON The newest creative splash from Lin-Manuel Miranda (*In the Heights*)—who's also its star—is more than just a high-energy hip-hop musical about Alexander Hamilton's legacy. It's pure theater history in the making—and the hottest ticket in town. *(The Public Theater)*

THE LAST MAN ON EARTH (FROM TOP): JAIMIE TRUEBLOOD/FOX; FRANK OCKENFELS/FOX; JORDIN ALTHAUS/FOX; *THE HUNTING GROUND*: RADIUS; CARLILE: DAVID MCCLISTER; *HAMILTON*: JOAN MARCUS

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HOT TUBS AND TIME MACHINES [P. 17]

News + Notes

Kyle Gallner and Bradley Cooper in *American Sniper*

THE *AMERICAN SNIPER* EFFECT

Hollywood Goes to War

After a decadelong dry spell of hit military movies, *American Sniper*'s colossal $320 million (and counting) box office proves that America's appetite for conflict has never been stronger.

BY CHRIS LEE

ON OSCAR NIGHT, the Academy overlooked *American Sniper* in every category except sound editing, which doesn't do much to disprove stereotypes about show business being full of liberals with an antigun bias. But despite the cold shoulder Hollywood gave the film at the awards ceremony, you'd be wrong to think the industry's ignoring the film altogether.

Directed by Clint Eastwood, the biopic about former Navy SEAL Chris Kyle (Bradley Cooper) has grossed a staggering $430 million worldwide, a figure approaching the combined total of the other seven Best Picture nominees. It's the kind of cash that drives decisions more than any perceived political agenda. In fact, the success of *American Sniper* has helped launch an entirely new film genre: special-ops soldiers doing battle in the Middle East. "You're going to see a ton of these things getting made," says a top talent agent who represents a stable of A-list directors. "Everyone in town wants the next *American Sniper*."

It wasn't so long ago that military movies consistently fizzled at the multiplex, including 2010's *Green Zone*, one of

DOCTOR WHO: ADRIAN ROGERS/BBC

star Matt Damon's lowest-grossing projects, and 2009's *The Hurt Locker*, which won six Oscars including Best Picture but brought in only $17 million in the U.S. To wit, between 2002 and 2012, no movie set during a contemporary conflict grossed more than $63 million domestically. Yet despite those dismal statistics, today there are dozens of modern-warfare features in various stages of development. So what changed? On May 2, 2011, SEAL Team Six took out America's most wanted terrorist, Osama bin Laden. Suddenly we were willing to see films about a conflict we seemed to be winning instead of one that seemed unwinnable. Since then, the average gross of films in this genre has rocketed to $148 million, and audiences have a new fixation: elite commandos.

"People realize that today we are conducting special-ops missions all over the world," says Marc Resnick, an executive editor at St. Martin's Press and the executive producer of a new TV adaptation of Nicholas Irving's best-selling memoir, *The Reaper: Autobiography of One of the Deadliest Special Ops Snipers*. "Hollywood realized you don't get much better heroes than these guys. Now, with ISIS and al-Qaeda and all these extremists out there, it's not *Saving Private Ryan* anymore."

In addition to *The Reaper*, which The Weinstein Company optioned this month, Paramount and Relativity Media are racing to get out dueling Benghazi-inspired epics—the former directed by Michael Bay and starring John Krasinski, the latter being mounted by *Fifty Shades of Grey* producer Dana Brunetti. And at press time Sony Pictures was in final negotiations on *Sniper Elite*, an adaptation of novels by Scott McEwen (a co-writer with Kyle of 2012's *American Sniper*) to be directed by Jaume Collet-Serra (*Non-Stop*).

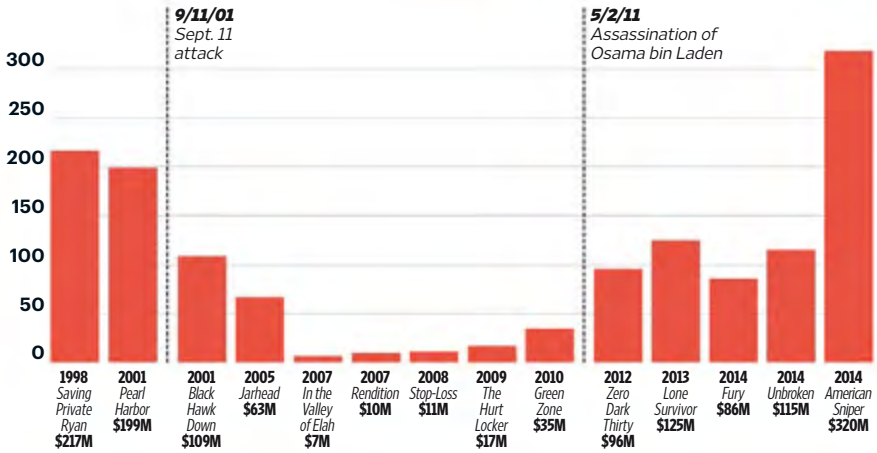
(Clockwise from top) *Saving Private Ryan, Platoon,* and *Zero Dark Thirty*

American Sniper currently looks primed to be 2014's most lucrative film (surpassing *The Hunger Games: Mockingjay—Part 1*) and the second-highest-grossing R-rated film of all time (after *The Passion of the Christ*). But Eastwood's movie can't take all the credit for this new wave of war films. The roots of the so-called *American Sniper* effect can be traced further back, to two films that earned about three times as much as any war movie released between 9/11 and bin Laden's assassination: last year's *Lone Survivor*, starring Mark Wahlberg, and 2012's Best Picture nominee *Zero Dark Thirty*.

"There would be no *American Sniper* if *Lone Survivor* hadn't done well," says one veteran studio insider. "And there would have been no *Lone Survivor* if *Zero Dark Thirty* had not done so well. Remember, Hollywood went into high gear with Vietnam movies after *Platoon*."

That late-'80s Vietnam-war trend flamed out fast—which could happen this time, too, if studios glut the market with special-ops fare, says Greg Silverman, the Warner Bros. production president who gave *American Sniper* the go-ahead. "There seems to be a rush to imitate," he says. "But I don't believe that's what people want." As long as Hollywood continues to make movies based more on what we buy tickets for than what they lavish Oscars on, we'll all get what we want. ■

War Movies at the Box Office*
1998–2015



(THIS PAGE) *SAVING PRIVATE RYAN*: DAVID JAMES; *ZERO DARK THIRTY*: JONATHAN OLLEY; (OPPOSITE PAGE) *BACK TO THE FUTURE*: UNIVERSAL PICTURES/PHOTOFEST; *JERSEY SHORE*: JEFF DALY/PICTUREGROUP; WITTELS: FRAZER HARRISON/AFI/GETTY IMAGES

*IN MILLIONS, DOMESTIC GROSS FIGURES FROM BOXOFFICEMOJO.COM

Hot Tubs and Time Machines: A Brief History

Two of our favorite things join forces once again in *Hot Tub Time Machine 2*. We revisit pop culture's best soaking cauldrons and chrono-traversal vehicles. **—HILLARY BUSIS**

HOT TUBS

Jersey Shore 2009–12
The reality show's fist-pumping cast was DTF in this lukewarm folliculitis stew. Next stop? Ocean Medical Center.

Boogie Nights 1997
Jack Horner's wooden tub is filled with members of the adult-film industry. Pretty groovy, especially if you need a place to unwind and think of the perfect porn-star name.

Seinfeld 1995
One minute it's soothing you with high-volume jets, the next it's causing a power outage and wreaking havoc on your core temperature. Plus, it may or may not be filled with butter.

TIME MACHINES

Doctor Who 1963–PRESENT
The TARDIS isn't just a time machine but a fully functional spacecraft that—in ideal circumstances—can travel to anywhere and any-when in the universe.

The Simpsons 1994
Easy to re-create (hand plus toaster equals time machine!) but tricky to control. It may lead to a world with no doughnuts.

Back to the Future 1985
The DeLorean is the gold standard of time travel—sleek, stylish, and powerful, thanks to that flux capacitor—but it's got a habit of being struck by lightning.

▶▶▶ Take a deep dive into our definitive ranking of the 33 best hot tubs and time machines at **ew.com/hottubs**

1984 – 2015

HARRIS WITTELS

Parks and Recreation *writer and co-executive producer Harris Wittels died unexpectedly on Feb. 19 at the age of 30.* Parks and Rec *cast member* ***Jim O'Heir*** *remembers his friend and colleague.*

Harris had a tremendous impact on me, as he did on many people. He was a driving force behind a show that made people laugh and cry—both on set and in homes across the country. The first memory of Harris that really comes to mind is when I was reading Sarah Silverman's book *The Bedwetter*, and there was a straight-up picture of his penis. I thought, "Any guy crazy enough to publish that is someone I want to be friends with." You could say Harris was the funny guy on set, the guy to make you break the most—which is saying a lot. He always knew just what to say. There were multiple times when a scene wasn't clicking and he would shout out a one-liner that would have everyone on the floor. He made you laugh and was generous with his own laughter. He was so damn quick—it's just so rare to see that kind of talent. I'll really miss him. He was, and will always be, a member of our *Parks* family.

THIS WEEK IN EW HISTORY

When We Rescued CBS

In March 1990 we put forth eight suggestions in our "Save CBS!" cover story that could help out the then-hurting network. One seems to have stuck: Turn CBS into the 50-plus network. "We are not a nation of Johnny Depps, Kirk Camerons, and Bart Simpsons. And boomers won't be thirtysomething forever," wrote Mark Harris during his first EW all-nighter. While a perpetually 10-year-old Bart Simpson continues to grace America's television screens, we can't help but take some credit for programs like *NCIS* and *The Mentalist*, which have found a home with the AARP set. "Twenty-five years later, I am squarely in the CBS demographic, and I never miss *The Good Wife*," Harris tells us. "One day you're making *Modern Maturity* jokes; then suddenly you're getting it in the mail." You're welcome, CBS. **—DANA ROSE FALCONE**

RÉSUMÉ REVIEW

Carlton Cuse

PROFESSIONAL PROFILE

Polar bears, vampires, and nascent psychos dominate Carlton Cuse's life today, but almost four decades ago the *Lost* and *Bates Motel* writer and producer found inspiration scraping barnacles off yachts in Newport Beach, Calif. The 55-year-old showrunner, whose new series *The Returned* debuts on A&E on March 9, tells EW how his past odd jobs shaped his (somewhat odd) future.

EXPERIENCE

WRITER AND EXECUTIVE PRODUCER
2004–present

Produced and co-wrote five series: ***Lost*** (2004–10), ***Bates Motel*** (2013–present), ***The Strain*** (2014–present), ***The Returned*** (2015–present), and ***Colony*** (announced).

"A lot of people told me I was crazy when it came to *Lost*. I had a comfortable deal at a studio, which I got out of to take this job. Everyone expected it to be 12 episodes and out. But I felt liberated because I thought, 'Even if it doesn't succeed, we'll have this DVD that people will pass around like *The Prisoner* or 30 episodes of *Twin Peaks*.' It was an utter surprise that it became this gargantuan hit."

EXECUTIVE PRODUCER
2003

Produced the short-lived series ***Black Sash***, working with future ***Lost*** writers Edward Kitsis and Adam Horowitz.

WRITER, EXECUTIVE PRODUCER, AND CREATOR
1993–2001

Wrote and produced television series including ***Martial Law***, ***Nash Bridges***, and ***The Adventures of Brisco County, Jr.***

"Les Moonves called me up and said, 'Hey, would you be willing to meet with Don Johnson?' I was playing tennis with my friend Gary Ross, the director of *The Hunger Games*, and he was like, 'That'll be a catch!' Don was charming and funny and a lightbulb went off: I can do something with this guy while showing off his humor, which will be very different than *Miami Vice*, and still make him a kick-ass cop."

STAFF WRITER
1986

Wrote scripts for the television drama ***Crime Story***.

"After I wrote these scripts, they disappeared and were rewritten by the people higher up. I didn't see anything until I saw the finished episode. I recognized bits and pieces of stuff I'd written. I was on the bottom of the food chain—but I was *on* the food chain, so that was important."

ASSISTANT PRODUCER
1984

Worked as an assistant to the producer on the set of the film ***Sweet Dreams***.

"We were shooting in West Virginia, and I would go running in the mornings. These coal trains would be lumbering along, and you could just run and catch them. I'd catch the coal train down the track, and I would run back. It was sort of romantic."

SCRIPT READER
1983

Reviewed scripts for such producers as Edgar J. Scherick and Scott Rudin.

PERSONAL ASSISTANT
1982

Worked for a studio head; completed personal errands like shopping for dog food and papayas and getting car windows tinted.

BARNACLE SCRAPER
1976

Maintained the exterior of luxury ships.

"You're in the semidark, underwater, upside down—like a giant deprivation chamber. It was very meditative. I spent a lot of time thinking up stories. I think that was very immediately connected to what I do now."

"My mom, trying to reinvigorate my desire to go to medical school, had me scrub in with my uncle while he did surgery—an intestinal bypass. He was digging around, cauterizing capillaries, and there was this acrid smell of flesh. I got tunnel vision and *boom*—I fainted. That pretty much ended my attempt to be a doctor."

EDUCATION

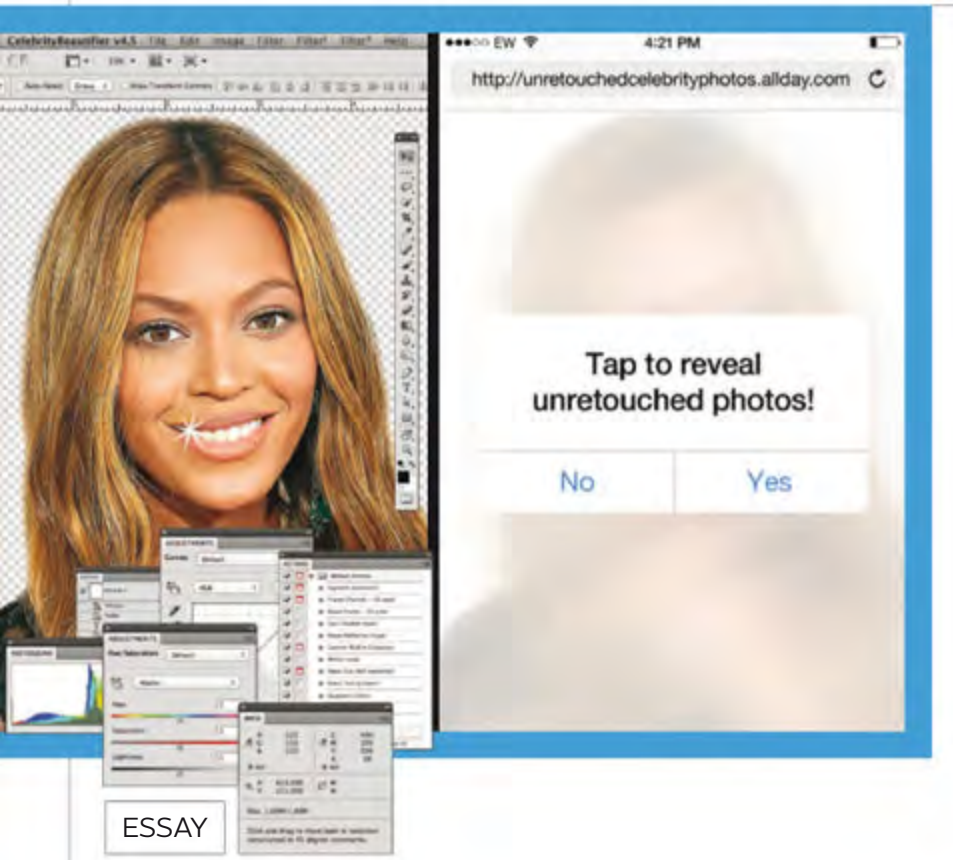
HARVARD UNIVERSITY
Cambridge, Mass.; graduated 1981

THE PUTNEY SCHOOL
Putney, Vt.; graduated 1977

"The school was on a working dairy farm. You literally got up at 5:30 in the morning to shovel manure out of all the stalls for the cows. It was mandatory. It sounds trite, but I learned the value of hard work."

AS TOLD TO **NATALIE ABRAMS**

VALERIE MACON/GETTY IMAGES



ESSAY

Staring My Own Hypocrisy in the Face

Scrutinizing a woman's imperfections—yes, even those of a celebrity—is an unfair, not to mention pointless, practice. So when the opportunity presents itself, why can't we look away? **BY MELISSA MAERZ**

TELL THE TRUTH: Do you click on unretouched photos of celebrities? If so, you've been busy the past few weeks. More than 200 shots from a 2013 L'Oréal cosmetics campaign leaked on Feb. 18, showing Beyoncé with caked-on makeup and uneven skin, looking pretty—if not quite as flawless as the retouched version suggested. Just days before that, images surfaced from a 2013 *Marie Claire Mexico and Latin America* shoot, revealing Cindy Crawford posing in a bikini, her toned stomach lined with stretch marks. Some cheered these images as a rejection of the media's impossible beauty standards, a welcome blow to Hollywood vanity, or a celebration of "real" bodies. "I'm glad Beyoncé is still a human like the rest of us," one fan tweeted. "It's not a big deal, haters! #Beyonce #beyhiveattack." Others felt the leaks were just as bad for women as the retouching. "How is an objectifying pic of Cindy Crawford's scantily clad, unretouched body, released without her permission, empowering to women, exactly?" comedian Warren Holstein tweeted. Feminist websites like Jezebel tried to have it both ways, defending the stars while posting the images as clickbait. The hypocrisy bothered me, but who am I to judge? I clicked on the photos myself.

Why do women get so obsessed with unretouched images of other women? (Sorry, Justin Bieber, but your "enhanced" underwear shots never got anyone worked up like this.) Maybe it's because they expose our guilty pleasures. They threaten to kill the aspirational fantasies we seek out in glossy magazines. *If all the paleo diets, luxury creams, and personal-training sessions in the world can't stop Beyoncé from getting acne or Crawford from getting stretch marks,* we think, *then there's no hope for us.* They reveal that tearing other women down can double as female bonding. They let us punish ourselves for falling short. You could argue that unretouched photos suggest that anyone can be a beauty icon, even those with bad skin and saggy tummies. Then again, if a woman with bad skin can transform herself into *Beyoncé*, the rest of us clearly aren't working hard enough. A picture is worth a thousand insecurities.

I understand the appeal of Beyoncé's unretouched photos. This is a woman, after all, who sings "I woke up like this," never mentioning the fake eyelashes and hair weaves that made her such a "natural" beauty in the first place. But blaming Beyoncé for the impossible ideal she's striving for is like blaming the victim, especially since she and Crawford can't win. Crawford either looks old or wants to look too young. Beyoncé is either too perfect or not perfect enough.

Feminism is supposed to be about freedom, and these images take that freedom away. We're acting as if famous women's bodies belong to us, as if celebrities have to use them for the greater good. To quote Lena Dunham, whose own unretouched photos from a 2014 *Vogue* cover shoot were leaked online, "Part of being a feminist is giving other women the space to make choices you don't necessarily agree with." If that means showing compassion for women who might understand that some beauty standards are oppressive but still want to look as gorgeous as humanly possible in a photograph, then so be it. "I feel about Photoshop the way some people feel about abortion," Tina Fey wrote in *Bossypants*. "It is appalling and a tragic reflection on the moral decay of our society...unless *I* need it, in which case, everybody be cool." From now on, let's all afford each other that same right. ■

BEYONCE: JIM SMEAL/BEIMAGES

Taraji P. Henson and Terrence Howard photographed on Feb. 12, 2015, in New York City

EMPIRE STATE of MIND

MUSIC. SEX. MONEY. POWER. FOX'S NEW HIT DRAMA *EMPIRE* HAS IT ALL. EW GOES BEHIND THE SCENES TO LEARN THE SECRETS OF THE SHOW THAT'S BREAKING RECORDS AND REDEFINING RACE ON TV—ONE CATFIGHT AT A TIME.

BY **TIM STACK**
PHOTOGRAPHS BY **MARC HOM**

"T

"Tell me why I shouldn't throw this drink in your bitch-ass face," Taraji P. Henson sneers. She's on a Chicago soundstage during the final hours of shooting for season 1 of Fox's musical soap phenom *Empire*, in which Henson's fur-loving powder keg Cookie Lyon is about to get physical with her husband's snooty girlfriend, Anika (Grace Gealey). Anika replies, "Because you'd never get up off the floor, bitch."

STYLING: EMMA PRITCHARD/GOLDTEETH & CO.; HENSON'S HAIR: URSULA STEPHEN, GISELLE MODESTE/EPIPHANY AGENCY; MAKEUP: ASHUNTA/DIOR/KENBARBOZA.COM; MANICURE: MAKI SAKAMOTO/CHANEL LE VERNIS/KATE RYAN INC.; HOWARD'S GROOMING: AMY KOMOROWSKI/ART DEPT.; GRAY'S, SMOLLETT'S, AND BYERS' GROOMING: VASSILIS KOKKINIDIS/CHRISTIAN DIOR HOMME & SHU UEMURA THE ART OF HAIR WITH T3 STYLING TOOLS/NEXT ARTISTS; BARBER: DEVONE FOWLER/UNBELIEVABLE CUTS; PROPS: SHAWN PATRICK ANDERSON/BRIDGE ARTISTS; PRODUCTION: LOVELY GIANT PRODUCTIONS

Jussie Smollett, Bryshere Y. Gray, Howard, Henson, and Trai Byers at NYC's Up&Down club

Oh. Hell. No. Cookie tosses the drink and punches her rival in the face. The rumble escalates into an epic hair-pulling, throat-throttling battle that ends with both women on top of a pool table. From behind the camera, director Debbie Allen cheerily yells helpful directions like "Choke that ho!"

In the past 72 hours, the set of *Empire* has also witnessed a death by candlestick, a trip to rehab, and visits from Patti LaBelle, Jennifer Hudson, and Rita Ora. And that's not even mentioning what happens behind the scenes. The entire cast dances to the *Fame* theme in honor of Allen. (Terrence Howard does a mean jeté, by the way.) Bibs are passed out as wrap gifts, a nod to the one Rhonda (Kaitlin Doubleday) wears when she orally pleases her husband, Andre (Trai Byers). Howard parades around set wrapped in an American-flag cape, holding a shoehorn like a scepter. At one point a tired Henson asks the crew, "Is the margarita truck here yet?"

This gonzo, go-for-broke energy both on and off screen has fueled *Empire*'s rise as TV's biggest new hit of 2015. Created by Danny Strong and Lee Daniels, with music by megaproducer Timbaland, the show tells the story of Lucious Lyon (Howard), an ALS-stricken music CEO who struggles to choose one of his three sons as his replacement while dealing with his ex-con ex-wife, Cookie. It's campy, provocative, moving, and exhilarating—sometimes all in the same scene. "There's just this emotional narcotic that lives inside this show that makes people go, 'Oh my God, what's going to happen next?' " says executive producer Brian Grazer (*A Beautiful Mind*). That might explain why *Empire*'s ratings have had almost unheard-of growth week after week: The show, which airs at 9 p.m. on Wednesdays, now averages 14.5 million total viewers and is the top-rated new show in the 18–49 demo. It's also a pivotal rebuilding block for its network, Fox, which has been in fourth place this season. "To stick out [on TV] there has to be a high degree of showmanship, and that is what is going on with *Empire*," says Dana Walden, who, along with her 20th Century Fox Television co-chair Gary Newman, took the reins of Fox's TV group in August. "It has this phenomenal cast led by two Oscar-nominated actors. It's got the music." But even Walden says, "I don't think anyone could have predicted this level of success for the show."

Alongside *black-ish*, *Fresh Off the Boat*, and the Viola Davis-led *How to*

(PREVIOUS SPREAD) HENSON'S DRESS: PAMELLA ROLAND; NECKLACE: SASKIA DIEZ; COAT: VINTAGE; HOWARD'S COAT: THOMAS PINK; TURTLENECK: TOPMAN; SCARF: BRUNELLO CUCINELLI; POCKET SQUARE: ZILLI; HAT: MR. KIM; (THIS PAGE) HENSON'S DRESS: INES DI SANTO; BRACELETS: SAINT VINTAGE; HOWARD'S SUIT: ENGLISH LAUNDRY; SHIRT: THOMAS PINK; SCARF: ZILLI; GRAY'S NECKLACE: KING ICE; T-SHIRT: TOPMAN; JACKET, BELT, JEANS: DIESEL; SMOLLETT'S SHIRT, PANTS: CALVIN KLEIN; BYERS' SCARF: THOMAS PINK; T-SHIRT: DOLCE & GABBANA; SUIT: REISS; WATCH: GUESS

Get Away With Murder, *Empire* is squashing the notion that a minority-led cast means a smaller audience for a network show. "I definitely think it's going to change things," says Grazer. "You hear people talking about it. It just opens up the vision of decision makers." Daniels adds, "Finally there's so many African-American experiences that can be seen and viewed by everybody. It's nice to be there, really, at the epicenter of it all." With the tempestuous relationship of Lucious and his gay son, Jamal (Jussie Smollett), *Empire* also boldly tackles homophobia in the black community, something rarely seen on network television. "Somebody wrote me a letter after the second episode and they said that it gave them the strength to come out to their parents," says Smollett on the set, fighting back tears. "To me, it's such a blessing to be able to play Jamal because it's making people somehow feel like they're not alone." With so much attention and immediate success, *Empire*'s patriarch is determined not to be dethroned. "I thought it would take a couple years [to be a hit] and maybe get a little peak and then come back down," admits Howard. "I didn't know it would jump off from there. But now that such a huge audience has joined in to the dance and are following, I feel so responsible to keep them there."

(From left) The cast of *Empire* with guest stars Jennifer Hudson and Patti LaBelle; Henson and Howard; (below) Rita Ora in a cameo

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THE KING OF THIS EMPIRE LIKES HIS BEVERAGES sweet. "Bring me a tea with enough honey to choke Winnie the Pooh," Howard tells a waiter at a café near *Empire*'s production. It's the day before the aforementioned female fisticuffs, but Howard himself seems ready for some action. "It was a full moon last night," he says. "That's why I'm so amped right now. It raises the water and bodily fluid. My son was conceived on the night of a full moon." It quickly becomes clear that in person Howard is a fairly dramatic individual—a perfect fit for *Empire*'s mercurial Lucious. So it's all the more shocking that the show almost passed him by. Daniels and Strong, who collaborated on 2012's *The Butler* and sold *Empire* to Fox as a hip-hop version of *The Lion in Winter*, were originally thinking of Wesley Snipes for the role. It was Henson, during a Skype call with Daniels, who insisted that they look at her *Hustle & Flow* costar. Says Daniels, "I was like, 'Wait a minute, girl. You don't even have the job and you're talking about who you want to work with?'" But Henson rightly realized that these two pivotal roles required the right actors and the right chemistry. "I just knew it had to be him," she explains during a day off from filming. "When I read the script I was like, This is that deep love that you can't explain, that you just see, and Terrence and I have that for each other." They'd like to make it clear, though, it's a nonromantic affection. "We're like father and daughter, mother and son, brother and sister," explains Howard. "We've never been lovers. When I was doing *Hustle & Flow*, I was like, I know I'm playing this character right if all my female co-leads want to sleep with me. Taraji was the only one that didn't want to." Teases Henson, "I curse his ass out sometimes because he's a genius, you know, and they're a little off. He knows it, but I love him for it."

But it wasn't just a reunion with Henson that lured Howard. The actor was interested in the risks that the writing took. "I've never seen a character on prime-time television that was outright homophobic, that didn't hide it, that hated white people, that didn't hide it, that was a beast to his children and didn't hide it," says the actor, 45. "I've never had an opportunity to do that." Howard, who is planning to be even more involved in season 2's development, constantly pushes producers to ride as close to the edge as possible. "I'm

CHUCK HODES/FOX (5)

COOKIE'S BEST BITES

"The streets ain't made for everybody. That's why they made sidewalks."

"He's toughening up. He's becoming a top—that's what you gotta do to make it to the top."

Jussie Smollett

Behind The Music

EMPIRE ALREADY RULES TV—BUT THE SHOW'S CREATORS AND STARS ARE ALSO OUT TO CONQUER THE CHARTS

As if *Empire*'s drama weren't entertaining enough, episodes also feature original music produced by hit-master Timbaland and his partner Jim Beanz (who also plays rapper Titan). "As we break our stories in the room, we generate a memo saying, 'Here's the music we anticipate' and pass it along to a bunch of people, including Timbaland and his team," explains exec producer Ilene Chaiken. (Terrence Howard is writing music for the show as well.) Fox has set out to market *Empire*'s music the same way it did *Glee*'s tunes, releasing songs weekly on iTunes and a full soundtrack March 10. Jussie Smollett also has his own solo album deal with Columbia. "We are thinking about what the future of the brand is," says Dana Walden. "We're certainly thinking about doing a live concert series." Cookie at Madison Square Garden? Save us a seat. —TIM STACK

mad that we don't say *n*---- in the show," Howard says. "Why is TV showing something different from the reality of the world? Why is there a thing called censorship that stops people from hearing everyday talk? We use *n*---- every day. Why aren't we using it in the show?"

Henson is still waiting on her thank-you gift for helping Howard land his role. ("I told him a classic Chanel bag, the big one. I sent him a picture," she says.) But she's found a pretty good consolation prize: Cookie has become the show's brassy breakout character. "It's this combination of Eleanor of Aquitaine and Mama Rose on crack meets Lee Daniels' sister," says Strong of the character's inspiration. A loyal mother lion with a closet full of Balmain, McQueen, and minks, Cookie has become the heart of the show and given Henson a mid-career star-making role. "The love for Cookie is real, and it's epic," says the 44-year-old, who has photos on her phone of fans' young children dressed like little Cookies. "The fact that people rush home [to watch] because they can't get enough, that's pretty amazing, and that's all I've ever wanted." The actress, nominated for a Supporting Actress Oscar for 2008's *The Curious Case of Benjamin Button*, prefers not to dwell on missed roles and opportunities in a not-quite-color-blind Hollywood. "I'm working," she says. "All of my girlfriends I know are working, so things are good. Are there other things that could happen? Yes, but I can't wallow in the mud." Still, she says A-list directors haven't exactly been asking for her number yet. "Scorsese? Spielberg?" she says, grabbing her phone. "When is that going to happen? That's when I'll know that it worked, it's helping or working for me."

Like any great kingdom, *Empire* was built by a multitude. Strong and Daniels are both creators and executive producers, but due to their busy careers, they delegated showrunning duties to Ilene Chaiken (*The L Word*). "Part of my job of being a showrunner is knowing how to collaborate with creators and keep them involved in the process," says Chaiken. "It's not like they kind of dumped it in my lap and said, 'Have fun.'" While the soft-spoken Chaiken might not seem like the obvious choice to shepherd an over-the-top hip-hop soap, she has surrounded herself with the right collaborators. "I really believe that to write about

"Better be glad I don't feel like no scene today, 'cause I'll shut it down."

"God, please do not withhold your blessings, even from ho's that hire skanks to spy on me. In Jesus' name, I pray, amen. Hallelujah!"

"The name's Cookie. Ask about me."

Smollett, Gray, and Byers

something with cultural specificity you need to represent that culture in your room in a very deliberate and explicit way," she says. To that end, five out of seven of the show's writers are people of color who've worked on series like *Nashville* and *Soul Food*.

Daniels admits he initially had a tough time releasing control and letting others steer his project. "The tone is a very specific tone," says Daniels. "It's a nuance of tragedy and humor and pain and laughter, and so it's a tightrope." But, he adds, "I feel good. I feel like my kids are off to college, and honey, I'm getting ready to lay back and go on vacation." The challenges and ambition of *Empire* are also what keep everyone fighting to do better, go bigger. "There are a lot of cooks," says Grazer. "But it works and we're getting along. It's like nitroglycerin. It's almost always ready to kind of blow, but all of us are thrill-seeker personalities."

+ + +

BACK ON THE SET, THE CATFIGHT IS STRETCHING into the early hours of the morning. Nearly all of the cast, including Smollett and Doubleday, have stuck around to both watch the tussle and celebrate the season wrapping. Champagne and doughnuts are waiting courtesy of the studio. It may be 12:30 a.m., but everyone is primed to party given that *Empire* has already been greenlit for a season 2 of 13 episodes, with an option for nine more. The remaining episodes aim to keep the loyal fans shocked and satisfied. "The back half of *Empire* takes it to another level intensity-wise," says Strong. "We really start to subvert your expectations of the characters. We start to deepen the characters and really ratchet up the

"Straight down the hall to the right, then jump out the window and straight down."

"Dead bitch walking, that's me out here right now."

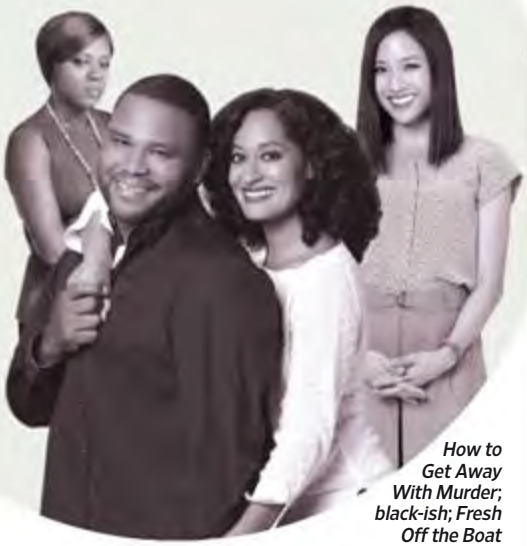
"Oh, and Anika, *this* is an a--."

"You need to get La Cucaracha to clean up around here a bit."

SMOLLETT'S COAT: TED BAKER; T-SHIRT, SWEATER: G-STAR; JEANS: DIESEL; GRAY'S JACKET: G-STAR; JEANS: DIESEL; BYERS' COAT: DOLCE & GABBANA

Can *Empire* Change TV ?

DIVERSITY ON TV HAS BEEN A TALKING POINT FOR DECADES. WITH THE RISE OF *EMPIRE*—AND OTHER GROUNDBREAKING HIT SHOWS—IT'S FINALLY BECOMING A REALITY.



How to Get Away With Murder; black-ish; Fresh Off the Boat

➸ There are trends, and then there is this: four shows, all starring actors of color, ranking as the highest-rated new series of the season in their respective genres—ABC's *black-ish*, *Fresh Off the Boat*, *How to Get Away With Murder*, and, rocketing to the top of the drama charts, Fox's *Empire*. Combined with ABC's returning hit *Scandal*, their collective head-turning performance this season has sent Hollywood the impossible-to-miss message that America wants more diversity on TV. The point is most surprising for how long it took to become this obvious. "It's not a trend, it's people recognizing a market that was being ignored before," says one top talent agent. "Now everybody's thirsty for a bit of diversity."

New titles in the pilot pipeline include ABC and NBC sitcoms about the lives of black comics Jermaine Fowler and Jerrod Carmichael, respectively; an ABC TV-series remake of the film *Uncle Buck* with an all-black cast; and NBC's exploration of race and sexuality with star Rockmond Dunbar on the drama *Love Is a Four Letter Word*. All have been in the works since last year, but the seismic impact of this season's new hits will help their odds of getting on the air and push executives this fall to scoop up more ideas focusing on different ethnic experiences.

The most immediate *Empire* effect is on current pilot-season casting. As the agent notes, "Networks are considering more diverse actors now for [traditionally] white roles," hotly pursuing talent like Damon Wayans Jr. (newly free from *New Girl*), Rosario Dawson, and Paula Patton (who just booked a role on ABC's gun-smuggling drama *Runner*). This is less of a dramatic U-turn than a gradual pivot that's been in the works for a while. Executives like ABC Studios' Patrick Moran (whose *Murder* signed Viola Davis even though the role wasn't written for a black woman) have long been pushing for more color-blind casting. But networks struck gold when they started letting those actors play characters who authentically capture the experiences of a diverse America. Says Moran, "My hope is we get past the idea, that we get to a point where we have this great mass of talent and we just move forward, like 'This is now what we're doing.'" —JAMES HIBBERD

family conflict in a way where it gets pretty profound. The show goes to another level emotionally."

Empire's dysfunctional family dynamics will get even more complicated by the finale, when the decision is finally made as to which son will run the company. Andre will continue to battle with being bipolar and meet a music therapist, played by Hudson, who will be in three episodes. Fans should also look for an appearance by Snoop Dogg as himself and Mary J. Blige as a character from Lucious' past. Teases Chaiken, "She's playing a character very similar to herself but not herself. She appears in a flashback." But at its core, *Empire* will always center on the red-hot combustible relationship of Cookie and Lucious. "*Empire* is not a world in which Lucious and Cookie are going to come back together and live happily ever after," says Chaiken. And while it may seem like the show's writers have painted themselves into a corner by giving their lead character, Lucious, a terminal illness...well, just wait. "My response [to that] is always watch and find out," says Strong.

As for season 2, Daniels, Strong, and Chaiken will meet soon to hammer out a plan of attack. But the pressure is on, and the cast knows it. "I kind of feel like how Michael Jackson must have felt after *Thriller* was out and he had to come out with *Bad*," says Smollett. "Here we are through the first season and we're five months out until we start the second, and I'm like, 'What the hell are y'all gonna do next?' Because this season is going to be very difficult to top." Luckily for viewers, the Lyon family doesn't back down from a challenge.

"You gonna Ray Rice me?!... I've faced bigger in prison—with more talent, bitch!"

"Don't forget to thank your Cookie on this historic occasion."

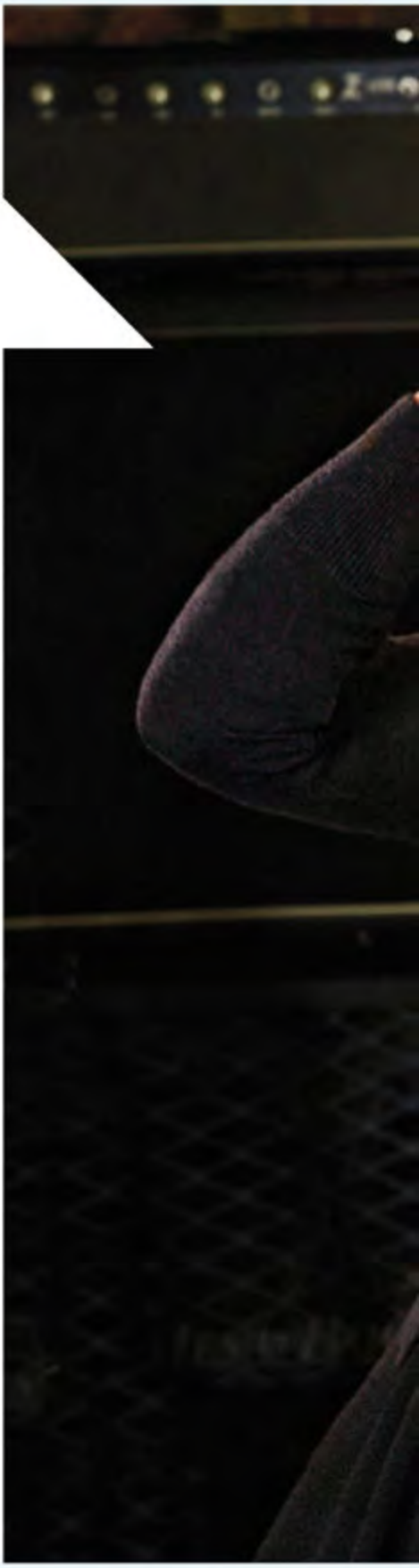
"Just 'cause I asked Jesus to forgive you don't mean I do."

HOW TO GET AWAY WITH MURDER: MITCH HAASETH/ABC; *BLACK-ISH*, *FRESH OFF THE BOAT*: BOB D'AMICO/ABC (2)

Kelly Clarkson

"I don't have a filter. Or a fake face."

Kelly Clarkson is through with breakup anthems on her sixth studio album, ***Piece by Piece***. But she isn't done being honest about music, motherhood, and her career bucket list. BY ADAM MARKOVITZ



Photograph by ANDERS OVERGAARD

Kelly Clarkson photographed on Feb. 2, 2015, at Rock Block Guitars in Nashville

Q

***Piece by Piece* has some rock, some quiet moments, and even some electro-pop. What was on your mind when you were making it?**

It was just emotions, I guess. I was just so hormonal because I was pregnant. [*Laughs*] No, I wanted everything to feel all-encompassing and majestic, even if it's just in a simple way. I wanted the production to feel like it was wrapping around the vocals. My goal for every album is always to sound as live as possible. Because I feel like our live shows are better than the records a lot of the time.

Really?

Yes! I think the songs almost take on a whole new life when you have the chance to sit with them for a few tours. The worst compliment I get—I love it, but I hate it at the same time—is when people come to my meet-and-greets after the show and they're like, "Oh my God, you sound better live!" I'm like, Well, I want to sound like that on my records. How do I accomplish that?

That's like hearing, "You're better-looking in person."

Oh, yeah, I get that, too. I'm like, [*sarcastic*] "Well, good. Because 80 percent of my career is on TV, so...solid! Thank you."

Now that you're married and have a baby [daughter River was born in June], is it

different finding inspiration in that versus feeding off of a conflict or a heartbreak?
It's different. Ever since having River, and even just recording this album while being pregnant, there's a certain level of vulnerability and passion that I never reached until now. I don't know if I let myself feel that much or this way. She's made me a better artist. And even having [husband Brandon Blackstock's two children] Seth and Savannah in my life—just having kids, a family, it's almost like work now is a bonus instead of all that my life is. It makes it more passionate.

How important is it to you for the music on your albums to be autobiographical?
I have to have experienced it. I don't have a filter. Or a fake face. [*Laughs*] Basically what I'm feeling comes through my eyes. And my mouth. And also, there's nothing worse than seeing some singer sing a torturous love song and you can obviously tell they've never had their heart broken. *Worst. Thing. Ever.* It's, like, the bane of my existence.

When most people think of a Kelly Clarkson song, they think of something that pumps them up or helps them get through a tough time. Can you listen to your own stuff for that?
Oh, no. By the time my music comes out, I've listened to it so much for mixing, I'm ready to vomit.

So what do you do when *you* need a Kelly Clarkson song?
I love Tove Lo. I still love *Jagged Little Pill* by Alanis Morissette. I love Joni Mitchell. There are all these different records I put on.

A lot of conversations about music these days are about streaming and downloading and social media. Is any of that exciting to you?
I find social media exciting. And I didn't at first, just because I felt like it was a lot of exposure for everyone. [But] you get to have direct contact with the fans. It's the kind of relationship that I think artists always want. I try to stay on the positive side of it. Because, honestly, the other side—streaming, illegal downloading, all that—I don't have the answer. And that's not my job. I'm a creative person. I try to stay educated on it because I am a writer, but I'm not by any means going to solve it at the end of the day.

You also seem very honest online.
Anytime you see a tweet from my [account] that's trying to sell you something, I tell my manager, "Nuh-uh. I'm not posting that. Y'all have to put 'Team KC' on it." Anytime you see "Team KC," that's not from me [personally]. I have my own Twitter and Facebook accounts. It's cheesy if you're not the person doing it.

> "I could make an R&B record or a big-band record. I don't have any boundaries."

Is that something you've had to push for in your career? To speak your mind instead of reciting the company line?
No, I think I pretty much came out of the womb like this. [*Laughs*] You can ask my mom—I've always been this kid. Maybe people don't like it, and maybe it's a hard pill to swallow sometimes when you work with me. I might not have the most popular opinion, but it's *my* opinion. And I think we're all entitled to them. No one's going to know how you feel or what you want unless you tell them.

Your tours are so beautifully stripped-down—just you and a band and your music. Do people ever push you to glitz it up or wear a crazy outfit or bring a giant robot on stage?
No, I get the opposite. I'll try to do something cool and people will be like, "You don't need that because you're a great singer." And I'm like, "Oh, so I'm being punished for that? Amazing!" It's not like I want to *float* or anything! Even someone who can sing really well loves a cool video moment. Like Sia on the Grammys. She's a phenomenal singer and songwriter, and I loved the drama of that performance. I saw Pink's *Funhouse* tour, I thought that was amazing. Also I've seen Adele just with her band on a stage in a theater, and I've seen Ed Sheeran with just him and his guitar in an arena—I love all of those. I just love change. I like when

(PREVIOUS SPREAD) HAIR: CHARLES DUJIC/SEXY HAIR/GRID AGENCY. MAKEUP: ASHLEY DONOVAN/CHANEL ROUGE COCO/GRID AGENCY. STYLIST: STEPHANIE ASHMORE; PROP STYLIST: ANNA WEBB; MANICURIST: LESLEY OCHOA/MAX AMAX; SWEATER: VASSALLO; BELT: LANVIN; EARRINGS: VANESSA GADE; STUD EARRING: GILLIAN STEINHARDT

(From left) Clarkson performing in Nashville last year; winning *American Idol* in 2002

an artist takes risks and does something different.

You've got an album and a tour this year, but is there anything else on your 2015 bucket list?

I'm excited about working. I haven't really worked in a little bit. And I know this sounds like not the coolest, most rock and roll answer, but I really want to be a good mom. I read everything I can and do everything I can do to mold this little life that's been given to me.

Do you sing to her?

Oh my God, all the time. She's probably going to hate music. It's funny, because you'd think singing to her would put her to bed. Nope. Even when she was a newborn, I'd try to sing to her, and she doesn't go to sleep. She just stares at me. I don't sing my music. The only one I sing is "Heartbeat Song," because she *loves* it. The chorus hits, and she is all smiles. Other than that, I've sung Lana Del Rey to her, and Frank Sinatra—a lot of random stuff.

Are you still thinking about recording a country album?

Definitely. I'd love to. This is the last record in my deal, so I obviously am putting out a pop record. And then who knows what will happen in the future? I love country music, man. I love everything. Honestly, I could make an R&B record or a big-band record. I love all different styles. I don't know what'll come next. I don't have any boundaries or limits.

You've said before that you want to do Broadway someday. What role would you want to play?

I would love to do something brand-new. I think it would be exciting to create a role. And maybe that's because the musical I *would* want to revive is *Funny Girl*. She's a hard act to follow! [*Laughs*] I just relate to that character, and I've loved it since I was a little girl. I've always kind of been that awkward girl that stood out—in not such a great way sometimes.

You've been in the business for nearly 13 years now. At 32, what would you whisper into your own ear if you could time-travel back to the *Idol* stage on the night of your finale?

Sometimes I think I would've been like, "Run! Just be a lounge singer in a bar somewhere!" I'm one of those people who—I really feel what everyone else is putting out there. So I can go down a rabbit hole real quick when things are just super negative. This industry can be very crowded by things that other people are into but I'm not: who people are dating, or whoever shaved their head. I don't care! [*Laughs*] I don't want to be in the bottom bar of CNN going across the screen. So I would whisper to myself, "Stay focused on what you love." And I have. ■

Stories Behind the Songs

"Miss Independent"
2003

"Still my favorite song live. For 17 years my mom was in a marriage and didn't have any education past high school. Then she put herself through school and had three kids, and it was very hard. Maybe she didn't make all the right decisions but that's what the cards were, and it was so inspiring for me to watch as a kid."

"Breakaway"
2004

"I wanted to go to college, but then, randomly, this girl I worked with at Six Flags in Texas was moving to L.A. Her roommate fell through and I was like, 'I'll go!' My mom is a teacher, so this did not come as good news.... I'm from a small town and I got out of the bubble I was in and I tried something that everyone thought I'd fail at. So I think this is kind of the song for everyone going out on their own."

"Heartbeat Song"
2015

"I had a greatest-hits and then I had a Christmas album, and it seemed like a great way to reintroduce myself. It's just a fun song and it's sweet, but it's still anthemic, it's still angsty. Even the lyrics—'Where the hell did you come from?'—I loved that! It's sweet but also, like, 'Whatever, I got this.'"

"Run Run Run" feat. John Legend
2015

"I've actually had this on hold since my last tour with Maroon 5. It wasn't written as a duet, but I wanted to make it one. This is going to sound horrible, but there's not tons of great male [voices] in pop. John just has an amazing thing, and he brought it. It's a very sexy song and I love it."

"Invincible"
2015

"I love Sia! [*Sia co-wrote the song.*] Music is supposed to lift you up and make you feel welcome, like you're not alone. So I guess I do gravitate towards that—the idea of overcoming something."

REPORTING BY MARY MARGARET

(THIS SPREAD) CLARKSON: JUSTIN MCINTOSH/GETTY IMAGES; *AMERICAN IDOL*: STEVE GRANITZ/WIREIMAGE.COM; SIA: NOAM GALAI/WIREIMAGE.COM

OSCARS
★ 2015 ★

The Show You Never See

LADY GAGA MADE US SIGH. **COMMON** MADE US CRY. **NEIL PATRICK HARRIS** MADE US SWITCH FROM BOXERS TO BRIEFS. AND WHAT HAPPENED BACKSTAGE WAS FAR WILDER THAN THAT. EW TAKES YOU BEHIND THE CURTAIN OF HOLLYWOOD'S MOST GLAMOROUS NIGHT.

BY
ANTHONY BREZNICAN

PHOTOGRAPHS BY
ART STREIBER

Matthew McConaughey escorted an elated Julianne Moore after her more-than-alright (alright, alright) win for Best Actress.

STEPHEN HAWKING

Congratulations to Eddie Redmayne for winning an #Oscar for playing me in The Theory of Everything. Well done Eddie, I'm very proud of you. –SH

"WHERE ARE THE DRINKS?!"

As the credits rolled and the lights dimmed on the 87th Academy Awards, Alejandro G. Iñárritu stepped off stage at the Dolby Theatre in search of a cocktail. He had just collected his third trophy of the night—the Best Picture prize for *Birdman*—and promptly asked what everyone around him was probably thinking.

Birdman, eerily, seemed to predict what the nominees were thinking all night. The film tells the surreal saga of a washed-up star desperate for respect. He wants to say something meaningful, to bare his true self, even if he has to strut around in his underwear to do it. On Feb. 22, both on stage and off, that became a theme of Oscar night: Speak out. Make a mark. Be remembered.

For the most part, the winners did that, even if fewer people were watching. After a rise in the ratings the past two years, the show dropped to 36.6 million viewers, a 17 percent decline from 2014. Oscar producers Neil Meron and Craig Zadan, who have overseen all three of those years, anticipated that fall. None of the Best Picture nominees, apart from *American Sniper*, were blockbusters, so fans were less likely to tune in. As host, Neil Patrick Harris brought some literal magic to the show, but it was his own run through the theater in tighty-whities that made viewers realize he had something up his, um, sleeve.

That featherlight moment stood in sharp contrast to a night that at times seemed to stagger under the weight of Important Issues. Seconds before he came bounding backstage for the last time, Iñárritu had called for respect for the contributions of immigrants in the U.S.,

THE WINNERS

PICTURE **Birdman** *Alejandro G. Iñárritu, John Lesher, James W. Skotchdopole* **DIRECTOR** **Alejandro G. Iñárritu** *Birdman* **ACTOR** **Eddie Redmayne** *The Theory* **ADAPTED SCREENPLAY** **The Imitation Game** *Graham Moore* **ORIGINAL SCREENPLAY** **Birdman** *Alejandro G. Iñárritu, Nicolás Giacobone, Alexander Dinelaris* **FOREIGN LANGUAGE FILM** **Ida *(Poland)*** *Pawel Pawlikowski* **CINEMATOGRAPHY** **Birdman** *Emmanuel Lubezki* **FILM EDITING** **Whiplash** *Tom Cross Milena Canonero* **PRODUCTION DESIGN** **The Grand Budapest Hotel** *Adam Stockhausen, Anna Pinnock* **MAKEUP AND HAIRSTYLING** **The Grand Budapest** **DOCUMENTARY SHORT** **Crisis Hotline: Veterans Press 1** *Ellen Goosenberg Kent, Dana Perry* **SOUND MIXING** **Whiplash** *Craig Mann, Ben Wilkins, Thomas*

Eddie Redmayne was the favorite to win, and win he did, jumping on stage to accept his Best Actor trophy with a grin so giddy he seemed ready to levitate.

of Everything **ACTRESS** **Julianne Moore** *Still Alice* **SUPPORTING ACTOR** **J.K. Simmons** *Whiplash* **SUPPORTING ACTRESS** **Patricia Arquette** *Boyhood*
Jr., Armando Bo **ANIMATED FEATURE** **Big Hero 6** *Don Hall, Chris Williams, Roy Conli* **DOCUMENTARY FEATURE** **Citizenfour** *Laura Poitras, Mathilde Bonnefoy, Dirk Wilutzky*
ORIGINAL SCORE **The Grand Budapest Hotel** *Alexandre Desplat* **ORIGINAL SONG** **"Glory," Selma** *John Stephens, Lonnie Lynn* **COSTUME DESIGN** **The Grand Budapest Hotel**
Hotel *Frances Hannon, Mark Coulier* **ANIMATED SHORT FILM** **Feast** *Patrick Osborne, Kristina Reed* **LIVE ACTION SHORT FILM** **The Phone Call** *Mat Kirkby, James Lucas*
Curley **SOUND EDITING** **American Sniper** *Alan Robert Murray, Bub Asman* **VISUAL EFFECTS** **Interstellar** *Paul Franklin, Andrew Lockley, Ian Hunter, Scott Fisher*

"Acting is a noble profession," Neil Patrick Harris told the crowd when he appeared on stage in his skivvies.

AVA DuVERNAY
@AVAETC

"SELMA is now, for every man, woman and child." Love to @common + @johnlegend. You did us proud. xo

SHOWSTOPPER NO. 1

THE CROWD IS MOVED TO TEARS

The audience leapt to its feet after John Legend, Common, and a booming chorus sang the final notes of "Glory," the anthem from *Selma* whose themes of racial inequality—past and present—left much of the room in tears. After stirring so much emotion in the theater, Legend and Common took the stage again to accept the award for Best Original Song—the film's only win—adding a poignant and timely coda to their Oscar moment. "*Selma* is now, because the struggle for justice is right now," Legend said. "March on."

GETTING CLOCKED

OSCAR NIGHT, MOMENT BY MOMENT

2 P.M. PST

The event gets off to a soggy start. With a 90 percent chance of rain, the tents are up to protect the couture from the elements.

3:15

Patricia Arquette says her sister spritzed her with a "good-aura spray" in the car. Rosanna confirmed: "My purse is full of things to make this night go more peacefully."

4:35

Mother-daughter duo **Melanie Griffith** and **Dakota Johnson** give an awkward preshow interview about whether Griffith will see *Fifty Shades of Grey*. Johnson rolls her eyes as if silently screaming, "*Mooooooommmm!*"

OSCAR STATUETTE: OSCAR ® STATUETTE © AMPAS ®; ARQUETTES: JORDAN STRAUSS/INVISION/AP IMAGES

When Glom Gazingo met Adele Dazeem. John Travolta and Idina Menzel shared a laugh after presenting Original Song.

Co-presenters Naomi Watts and Benedict Cumberbatch prepared to celebrate.

BURNING QUESTION

Why did "John Stephens" and "Lonnie Lynn" win Oscars for Best Original Song instead of John Legend and Common?

Those are their legal names, and the musicians are both registered as such with the American Society of Composers, Authors, and Publishers, which determines songwriting credit. Similarly, it was Adele Adkins, not simply Adele, who won for "Skyfall" in 2013.

particularly those from his native Mexico. Patricia Arquette, who earned Best Supporting Actress honors for *Boyhood*, used her time on the world's most glamorous soapbox to call for equal pay for women. Graham Moore, after receiving the Adapted Screenplay award for *The Imitation Game*, revealed that as a teenager he tried to take his own life. Best Documentary Short co-winner Dana Perry (*Crisis Hotline: Veterans Press 1*) spoke of her son, who had committed suicide. Best Original Song co-winner John Legend ("Glory," from *Selma*) pointed out that more black men are incarcerated today than were under slavery in 1850. Meanwhile, Best Actor Eddie Redmayne, who portrayed physicist Stephen Hawking as he battles ALS in *The Theory of Everything*, and Best Actress Julianne Moore, who played a woman facing early-onset Alzheimer's disease in *Still Alice*, both dedicated time at the mic to the real people grappling with their characters' illnesses.

Whew. Luckily, the emotional freight they unloaded on stage left them buoyant off it, and the evening teemed with quirky interactions: most sweet, some just plain odd. And Harris kicked off the evening with just the right amount of weirdness.

JUST BEFORE 5:30 P.M. the host walks out of his dressing room, singing. He belts out nonsense

5:24

Inside, **Neil Patrick Harris** emerges from his dressing room belting out vocal warm-ups. John Legend tells him to "break a leg."

5:31

NPH launches into an elaborate musical number that includes dancing projections, a Jack Black bit, and a singing and shoe-throwing Anna Kendrick.

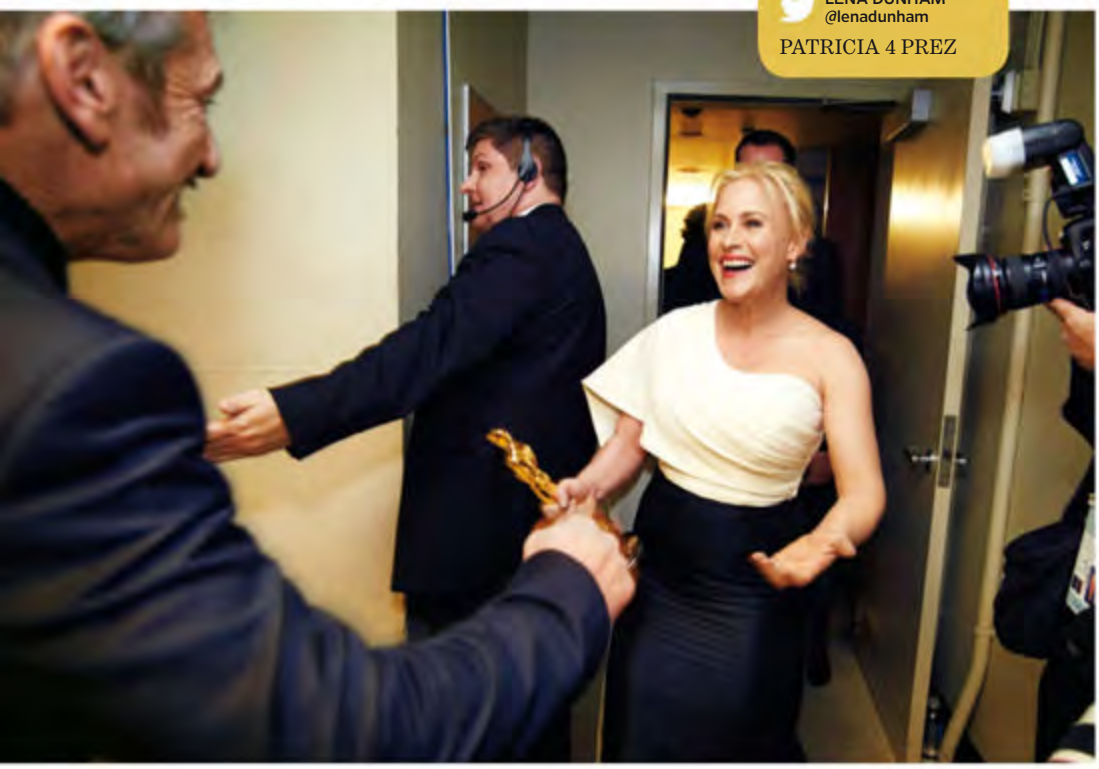
5:36

NPH on the musical opener:

"That whole thing? Completely improvised."

5:45

Octavia Spencer is given the thankless task of watching NPH's "Oscar predictions," which are in a briefcase under lock and key.



SHOWSTOPPER NO. 2

BEST SUPPORTING ACTIVIST

Reading her remarks from a crumpled sheet of paper, as she's often done this awards season, didn't weaken the thrust of Patricia Arquette's fierce advocacy for women's rights. "It's our time to have wage equality once and for all," said the Best Supporting Actress winner at the climax of her crisp 84-second speech. Fellow nominee Meryl Streep, literally on the edge of her seat, gestured her support from the front row. Arquette achieved something rare among Oscar speech givers: powerfully connecting her role in a movie (as *Boyhood*'s working mom) to her role as a human being.

warm-ups as he strolls to the stage for his opening number flanked by old-timey gangsters, Roman soldiers, sailors, and one other fighting Force: stormtroopers.

Almost 15 minutes later, Best Supporting Actor winner J.K. Simmons (*Whiplash*) launches what will become a night of heartfelt speeches by urging everyone to call their parents. Backstage afterward, he doesn't say much. He nods "thank you" to everyone who congratulates him, but mostly keeps his head down to avoid stepping on the train

SHOWSTOPPER NO. 3

A WRITER BARES HIS SOUL

Graham Moore, Best Adapted Screenplay winner for *The Imitation Game*, admitted to attempting suicide when he was 16. "I would prefer not to talk in too much detail about the experience itself," he told EW the day after the ceremony. "It had been...building for a while, and...dominating my thoughts for so long it finally boiled over." Now 33, Moore still battles severe depression and says he feels a kinship with Alan Turing, the gay WWII code breaker at the heart of *Game* who died at 41 of an apparent suicide. "I'm not gay, but I don't think you have to be gay to have a gay hero."

6:08

NPH mangles Chiwetel Ejiofor's name. For the record, it's pronounced CHEW-eh-tell EDGE-ee-oh-four.

6:18

A dancer hands **Oprah** a LEGO Oscar. Oprah looks delighted. FUN FACT Artist Nathan Sawaya made 20 LEGO statuettes, each consisting of 500 pieces.

6:29

Short-doc co-winner **Dana Perry** dedicates her Oscar to her son Evan, who committed suicide. "We should talk about suicide out loud," she says over the music.

6:30

NPH makes an ill-timed crack about Dana Perry's fuzzy pom-pom garb: "It takes a lot of balls to wear a dress like that."

OPRAH: CHRIS PIZZELLO/INVISION/AP IMAGES; PERRY: XCLUSIVE/PACIFICCOASTNEWS

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AN AMAZON ORIGINAL SERIES
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instant video

of presenter Lupita Nyong'o. (He's not rushing, but her gown is dragging.)

While Will Arnett, who voiced Batman in *The LEGO Movie*, finishes the performance of that film's Best Song nominee, "Everything Is Awesome," dressed in full Dark Knight regalia, *Captain America* star Chris Evans comes backstage to prepare for his own presentation. Warned that there's potential for a DC/Marvel throwdown, Evans puts up his dukes. "Let me at him!" he says. "He's going down!"

About 20 minutes later, Harris bursts from his dressing room into a crowded backstage area wearing his underwear for his parody of the famous scene in *Birdman*. Most of what viewers saw on television was prerecorded, so as it plays, Harris just stands there, in his briefs, watching it on the monitor. He shifts from foot to foot before rushing on stage to complete the segment live.

After Arquette wins, the actress, tough as nails during her acceptance speech, literally swoons as she passes through the curtain backstage. "Oh my God," she says. "I might faint."

At 7:57 p.m., before Idina Menzel and John Travolta take the stage—their surprise reunion after Travolta bungled her name as "Adele Dazeem" last year—the duo rehearse their redemption routine, right down to his odd caressing of her chin.

ELLEN DEGENERES
@TheEllenShow

@LadyGaga made me want to climb a mountain. She also made me want to ford every stream and I don't even know what that means. #Oscars2015

SHOWSTOPPER NO. 4

THE HILLS ARE ALIVE! WITH LADY GAGA

The telecast was nearing the three-hour mark when it was jolted by Lady Gaga belting out a four-minute medley from *The Sound of Music*. The pop star has been in a traditional mood lately—her album of American songbook duets with Tony Bennett just earned her a Grammy—but the Oscar performance still topped expectations. Her voice was as sturdy as a diva's as it wrapped itself around a British accent for just the right grandeur. When it was over the singer was in tears of joy, a dumbfounded Julie Andrews was saying, "Dear Lady Gaga...oh my God!" and the audience wondered if they'd witnessed the immaculate reconception of a superstar.

Even before *Birdman*'s sweep, Best Director winner Alejandro G. Iñárritu was in high spirits, calling the Oscars "the end of the road, which is fantastic closure for this adventure."

BURNING QUESTION

Why did Sean Penn joke about Alejandro G. Iñárritu's green card?

Penn's quip before announcing the Best Picture winner was deemed tasteless by many—but not by Iñárritu. "I didn't find it offensive," the Mexican filmmaker told reporters. "I thought it was very funny." The two share a long history of razzing each other, Iñárritu explained, dating back to the set of *21 Grams*, his 2003 film that starred Penn.

6:33
NPH also mispronounces David Oyelowo's name. For the record, it's pronounced Oh-yellow-oh.

6:42
In a *Birdman* spoof, **NPH** takes the stage in nothing but tighty-whities, black socks, and black shoes.

6:44 pm
Rosamund Pike pauses in the star-packed downstairs lobby of the theater, transfixed by the image on TV of NPH in his undies.

6:55
Meryl Streep becomes an instant meme with her "hell, yeah"-style reaction to Patricia Arquette's speech calling for equal wages and rights for women.

7:43
Whiplash wins Editing.
FUN FACT *Birdman* is the first Best Picture winner not to be nominated for Editing since 1980's *Ordinary People*.

HARRIS: KEVIN WINTER/GETTY IMAGES

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Not long after that, Legend and Common emerge backstage, singing. "Thanksgiving!" Legend croons, holding aloft his Best Song Oscar. Academy Award-winning actress Octavia Spencer, who introduced their live performance, finds herself swallowed in a hug. Legend holds up his Oscar. "We joined you at the club!" he says. Spencer nods, closing her eyes. "You're in the club," she tells him.

As the evening continues, Graham Moore bounces backstage with his Adapted Screenplay prize. Still trembling from his intimate onstage revelation, and his call to misfits everywhere to "stay weird," he doesn't realize that he has sped off stage without his winning envelope until his presenter, Oprah Winfrey, chases him down with it.

"Aww, thank you...Oprah?" he says, breaking into a smile as she hands it to him. While they talk, he continues to add a question mark after her name, as if he can't quite believe she's there and tending to *him*. "Oprah? It is so nice of you to think of this."

Later, the other Moore—Julianne—shuffles into the wings after her win, clutching her trophy like she's afraid it might fly out of her hands. She smiles so wide her eyes are squinted shut, causing her to trip over a snarl of cables leading to the camera tracking her. "I can't believe this is happening!" she squeals, regaining her footing. Last year's Best Actor, Matthew

Practice Makes Perfect

EACH YEAR, EW SECURES RARE ACCESS TO THE REHEARSALS FOR THE ACADEMY AWARDS, AND WITH NPH AS HOST THIS TIME, IT WAS ALMOST AS MUCH FUN AS THE SHOW ITSELF. **BY ANTHONY BREZNICAN**

GRILLING THE HOST During her walk-through the day before the ceremony, presenter Oprah Winfrey was full of questions for Neil Patrick Harris. "How much time [do rehearsals] take up?" she asked. NPH sighed. "This takes the better part of a month," he said. When Winfrey asked what he was most looking forward to, NPH sighed again. "I'm most excited about getting to the first commercial break."

MURPHY'S LAW Eddie Murphy presented Best Original Screenplay this year. During rehearsal, he had only one note for the producers: "Why are y'all laying James Brown music for me?" he said from the stage. Breaking into his familiar broad smile, he jokingly suggested his own ill-fated single from the '80s. "Play 'Party All the Time'!"

7:49

NPH mangles Oyelowo's name again. For the last time, it is *not* Oh-yell-OH-wo.

8:03

Adele Dazeem reunites with Glom Gazingo, and all past wrongs are righted...until Gazingo grabs hold of Dazeem's face and does not let go...ever.

8:35

Adapted Screenplay winner **Graham Moore** confesses to a suicide attempt as a teenager and urges us to "stay weird." #stayweird trends on Twitter.

8:57

Accepting the Oscar for Best Actress, **Julianne Moore** says, "I read an article that said that winning an Oscar could lead to living five years longer. If that's true, I'd really like to thank the Academy, because my husband is younger than me."

IDINA MENZEL AND JOHN TRAVOLTA: JOHN SHEARER/INVISION/AP IMAGES; GRAHAM MOORE: KEVIN WINTER/GETTY IMAGES; BART FREUNDLICH AND JULIANNE MOORE: HUBERT BOESL/LANDOV; LINKLATER: JORDAN STRAUSS/INVISION/AP IMAGES

EVERYTHING IS AWESOME! Andy Samberg (front row, center) and his fellow Lonely Island boys, Akiva Schaffer (left, in gray) and Jorma Taccone (right, in blue), rehearsed their earworm of a song from *The LEGO Movie* with Sara Quin (left, in floral) and Tegan Quin (right, with tattoo).

BALANCING ACT Felicity Jones was just one of the presenters who practiced walking in her stilettos. As she delicately stepped toward the microphone, her co-presenter, Chris Pratt, extended his hands for balance, rose on his tiptoes, and baby-stepped along with her.

FUN & GAMES Channing Tatum laughed with members of this year's Team Oscar, young filmmakers chosen to be trophy presenters. Tatum helped select the six winners and mentored them.

Photographs by **ART STREIBER**

9:01
NPH reveals the contents of his predictions box, which is not worth the extra broadcast minutes.

9:04
Birdman wins Best Picture.

10:37
At the Governors Ball, **Richard Linklater** holds Patricia Arquette's Oscar, smiling and listening to her as she looks close to tears.

11:30
Alejandro G. Iñárritu gives his Oscar to his teenage son at the Fox party. "It's too heavy, oh my God. I'll give it to my young guy to hold it for me. He has the strength."

11:31
At the Fox party, **Michael Keaton** removes his glasses, puts them on a tray, downs a tequila shot, chases it with water, and puts his glasses back on, looking happy.

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RED-CARPET MARATHON

The Academy Awards require an athlete's endurance. We used Jawbone fitness trackers to tally the total steps taken by three different people on Oscar Sunday.

EW's Nicole Sperling, on the scene at the Oscars
8,900 STEPS

Felicity Jones' publicist, Erica Gray, with her client at the ceremony
5,212 STEPS

EW's Nina Terrero, watching the telecast in New York
2,961 STEPS

BURNING QUESTION

How did NPH pull off that trick with his predictions?

No one tampered with the box holding the envelope during the ceremony, and there was no way he could have prepared it in advance. Derek DelGaudio, one of NPH's writers and a fellow magic man, claims it was all the work of "precognition.... I can assure you there was absolutely no sleight of hand involved." That's their story, and they're sticking to it.

Zoe Saldana waited in the wings for her cue to present the Oscar for Animated Feature.

"It's been an incredible experience," Best Actress nominee Felicity Jones said on the red carpet before the show. "But I have to say, I am looking forward to my holiday, which starts tomorrow."

McConaughey, keeps his eye on the train of her gown as she lunges forward into the arms of Cate Blanchett. "Did I say everything?" Moore asks. "Did I remember to say my kids' names? It all happens so fast..."

It does. Which is why Iñárritu seems determined to make it last. Standing in the wings of the stage after his Best Pic win, the grinning director throws one arm around his cast member Emma Stone and the other around her costar Andrea Riseborough. "I want to be between beauty," he says, hoisting his Oscar. "I look good, right?" Good as gold, buddy. Stay weird. ■

WRITTEN AND REPORTED BY NATALIE ABRAMS, CARRIE BELL, CHRIS LEE, STEPHAN LEE, JOE McGOVERN, WILL ROBINSON, C. MOLLY SMITH, NICOLE SPERLING, KEVIN P. SULLIVAN, AND ESTHER ZUCKERMAN

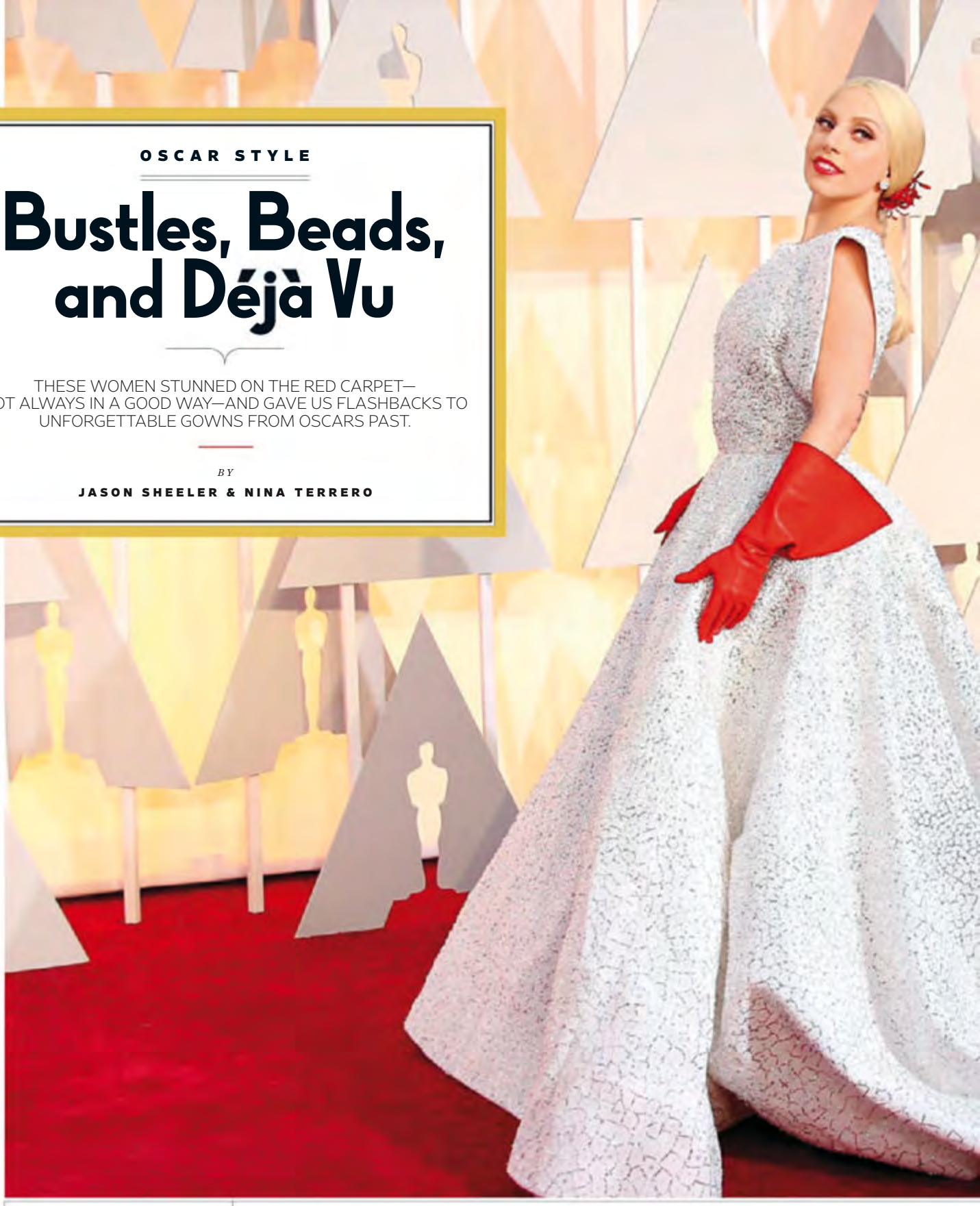
OSCAR STYLE

Bustles, Beads, and Déjà Vu

THESE WOMEN STUNNED ON THE RED CARPET—NOT ALWAYS IN A GOOD WAY—AND GAVE US FLASHBACKS TO UNFORGETTABLE GOWNS FROM OSCARS PAST.

BY

JASON SHEELER & NINA TERRERO



LADY GAGA
IN AZZEDINE ALAÏA

HERE'S WHAT HAPPENS WHEN Lady Gaga goes to the Oscars: People lose sleep. A team of couturiers in Paris spent 1,900 hours on her dress and its intricate pearl-and-crystal embroidery. "They worked seven days a week, 24 hours around the clock," says stylist/foreman Brandon Maxwell. Gaga's glam squad had lighter

duties. Mom pitched in on the makeup and Gaga's sister steamed the dress, while the singer, who was about to perform, "steamed her voice," Maxwell adds.

REMINDS US OF...

ANGELINA JOLIE
• 1986 •

KIM BASINGER
• 1990 •

JENNIFER LOPEZ
• 2010 •

LADY GAGA: DAN MACMEDAN/WIREIMAGE.COM; JOLIE, BASINGER: RON GALELLA/WIREIMAGE.COM (2); LOPEZ: STEVE GRANITZ/WIREIMAGE.COM; KNIGHTLEY: JORDAN STRAUSS/INVISION/AP IMAGES; REYNOLDS: KIM MAYDOLE LYNCH/MPTV; BLANCHETT: KEVIN MAZUR/WIREIMAGE.COM; THURMAN: GREGG DEGUIRE/WIREIMAGE.COM

KEIRA KNIGHTLEY

IN VALENTINO HAUTE COUTURE

THIS IS A WOMAN WHO rewears her wedding dress at red-carpet events, so we doubt the pregnant nominee has read the hate tweets about her gown ("a twee-as-hell baby nursery"). Stylist Leith Clark says Knightley chose this one after trying on five other not-at-all-maternity dresses. We bet she recycles this Valentino, too.

Yep, that's a simple little headband—with 489 Chanel diamonds.

REMINDS US OF...

DEBBIE REYNOLDS
• 1974 •

CATE BLANCHETT
• 1999 •

UMA THURMAN
• 2004 •

LUPITA NYONG'O

IN CALVIN KLEIN COLLECTION

SHE BROUGHT NO BACKUP PEARLS. With more than 6,000 natural beads in five sizes on Nyong'o's dress by designer Francisco Costa, you'd think she would have avoided pearls on her feet—particularly as she served as the first presenter. But even her Nicholas Kirkwood slingbacks were Swarovski-pearl-laden.

There are five different eye-shadow shades on these lids. (After all, she does work for Lancôme.)

REMINDS US OF...

MADONNA
• 1991 •

JULIETTE LEWIS
• 1992 •

WINONA RYDER
• 1994 •

ROSAMUND PIKE

IN GIVENCHY HAUTE COUTURE

THE BATTLE OF who wore the gown with the most blood, sweat, and tears sewn right in was won by nominee Pike and her handmade, corseted creation. With thousands of roses wrapped around her body—stitched over and over with sparkling thread—the dress took 2,000 hours to complete.

E!'s Ross Mathews used 13 superlatives to describe Pike's dress, waist, and "butt."

REMINDS US OF...

DONNA SUMMER
• 1979 •

CATHERINE ZETA-JONES
• 1999 •

RENÉE ZELLWEGER
• 2005 •

NYONG'O: KEVIN MAZUR/WIREIMAGE.COM; MADONNA: DAVID MCGOUGH/DMI/THE LIFE PICTURE COLLECTION/GETTY IMAGES; LEWIS: GLOBE PHOTOS/ZUMA PRESS.COM; RYDER, SUMMER: RON GALELLA/WIREIMAGE.COM (2); PIKE: GEORGE PIMENTEL/GETTY IMAGES; ZETA-JONES, ZELLWEGER: STEVE GRANITZ/WIREIMAGE.COM (2)

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*in lab tests vs. brushing alone with ordinary Crest toothpaste.
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FELICITY JONES

IN ALEXANDER McQUEEN

SOME DRESSES COME WITH instructions. In nominee Jones' case, that might include "Sit carefully." The Alexander McQueen gown did need a wide berth, as it incorporated ruching, a chest plate embellished with what the house called "3D flower embroidery," and a really full skirt. And pockets. With pearls.

The price for a custom Alexander McQueen gown reportedly starts around $50,000.

REMINDS US OF...

DREW BARRYMORE • 1983 •

SHARON STONE • 1995 •

KATE HUDSON • 2001 •

EMMA STONE

IN ELIE SAAB HAUTE COUTURE

THE WORD YOU'RE looking for is *chartreuse*. Nominee Stone's dress, a rep for the designer is excited to point out, took a long time to make (300 hours) by a lot of people (seven) and "only weighs 10 pounds." This was possibly a relief for Jennifer Aniston, who picked up Stone like a child on the red carpet.

Dyed-to-match shoes get less bridal when they're Christian Louboutin.

REMINDS US OF...

NICOLE KIDMAN • 1997 •

CHER • 1998 •

JENNIFER HUDSON • 2013 •

JONES: FRAZER HARRISON/GETTY IMAGES; BARRYMORE: BERTRAND RINDOFF PETROFF/GETTY IMAGES; SHARON STONE: KIDMAN: KEVIN MAZUR/WIREIMAGE.COM (2); KATE HUDSON: GETTY IMAGES; EMMA STONE: JORDAN STRAUSS/INVISION/AP IMAGES; CHER: STEVE GRANITZ/WIREIMAGE.COM; JENNIFER HUDSON: DAN MACMEDAN/WIREIMAGE.COM

Started my Camry.
Rescued a dog.
Searched for the owners.
Uncovered a plot.
Escaped with the evidence.
Took a leap of faith.
Left them all behind.
Kept the dog.
THE BOLD NEW
CAMRY
ONE BOLD CHOICE LEADS TO ANOTHER.
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toyota.com/camry
Prototype shown with options. Production model will vary. ©2014 Toyota Motor Sales, U.S.A., Inc.
TOYOTA
Let's Go Places

Movies

Will Smith and Margot Robbie

FRANK MASI

Focus

STARRING *Will Smith, Margot Robbie*
DIRECTED BY *Glenn Ficarra and John Requa*
R, 1 HR., 44 MINS.
By Chris Nashawaty

THERE'S A SCENE EARLY ON in the new con-artist caper *Focus* where Will Smith's smooth-as-cashmere grifter Nicky teaches Margot Robbie's wannabe hustler Jess about the art of misdirection. She's just tried, unsuccessfully, to scam him, not knowing that he's a scammer himself. And rather than call the cops or simply tell her to beat it, he decides to take pity on her with a tough-love tutorial ticking off every mistake she made. "It's a game of focus," he tells her. As Nicky dispenses valuable lessons of the trade, his quicksilver fingers have their own agenda. He boosts her watch, relieves her of her purse, and even surreptitiously places his hand on a part of her body that rarely gets explored on a first date—even one as unusual as this. From that fizzy, pheromone-soaked early moment, it's

clear not only that these two flimflammers will fall in love but also that she will be his undoing. She'll make him lose his focus.

That most of what follows the opening meet-cute sequence is fairly predictable isn't a crime, exactly. But it is slightly disappointing. Part of the deal that moviegoers make when they buy tickets to see a movie like *The Sting* or *House of Games* is that we know going in that we're about to be played for suckers. That's part of the thrill. We *want* to be swindled. But unlike those other, sharper celluloid long cons, *Focus* lacks elegance and jeweler precision. Instead of making you dizzy with the kind of smart double crosses that leave you patting for your wallet on the way out of the theater, it just piles on more and more twists, each more implausible than the last. You roll your eyes when you should be gasping for air.

What keeps the film humming along as smoothly as it does is the chemistry and charisma of its leads. It's been a while since Smith was given a role as charming and loose as Nicky. Maybe as far back as *Men in Black II*. And here, as he takes in all of the angles sizing up a potential mark, he radiates the same unflusterable Cary Grant cool that once made him the biggest box office draw on the planet. When he opens his mouth, out pour jazzy arias of Soderberghian wise-guy patter. It's a gas to see *that guy* again. As Jess, Robbie turns out to be a fast and fleet sparring partner. In her breakout performance playing Leonardo DiCaprio's wife in 2013's *The Wolf of Wall Street*, she proved that she could be calculating, vulnerable, and easy on the eyes. But the actress manages to pull off something trickier as Jess—you're never 100 percent sure whether she's being played or doing the playing, whether she's the cat or the mouse.

The movie's essentially split into two halves. The first is Jess' babe-in-the-woods baptism into Nicky's ring-a-ding world of vice—a world that seems surprisingly free of real danger. He introduces her to his colorful posse of criminal oddballs—such as the hulking and harmlessly lewd Farhad (Adrian Martinez)—and teaches her how to pick pockets on Bourbon Street during Super Bowl weekend. Jess turns out to be such a quick study, Nicky knows he's doomed. The second half, which reunites Smith and his merry band of pranksters in Buenos Aires during a Formula One event, is where the film runs out of gas. Nicky has been hired by a race-team owner (Rodrigo Santoro) for a high-tech scheme to sabotage his rivals. But the subsequent score is so overworked and needlessly byzantine that it feels as if writer-directors Glenn Ficarra and John Requa (*Crazy, Stupid, Love.*) weren't confident enough in their cinematic shell game and stuffed the entire plots of all three *Ocean's* movies into the last 40 minutes. Thanks to Smith and Robbie, it's still a sexy, satisfying ride. But it's also a con that could've used a little less misdirection and a little more focus. **B**

Robbie and Rodrigo Santoro

When Will Smith opens his mouth, out pour jazzy arias of Soderberghian wise-guy patter.

THIS FILM CONTAINS THE FOLLOWING:

FP	A	MD	HC	CD
FANNY PACKS	APPLETINIS	MAJOR DAD	HIGH-SPEED COLLISIONS	COLONIC DIETS

CRITICAL MASS

For 10 current releases, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes

	EW	IMDb	METACRITIC	ROTTEN TOMATOES	AVG.
WILD TALES	B	83	74	92	83
WHAT WE DO IN THE SHADOWS	B+	76	74	94	81
KINGSMAN: THE SECRET SERVICE	B	83	59	74	72
THE SPONGEBOB MOVIE: SPONGE OUT OF WATER	C+	68	63	74	68
WYRMWOOD: ROAD OF THE DEAD	B+	64	53	74	64
THE LAST FIVE YEARS	B+	64	61	61	62
THE DUFF	B–	67	53	62	61
JUPITER ASCENDING	C+	60	40	22	41
FIFTY SHADES OF GREY	B–	41	46	25	37
HOT TUB TIME MACHINE 2 ↗	D	53	30	13	32

FOCUS: FRANK MASI; *HOT TUB TIME MACHINE 2*: STEVE DIETL

STRIFE AFTER DEATH

BEATIFIC

JESUS

Jeffrey Hunter
***King of Kings* (1961)**
This trendsetter brought the best tidings—not to mention eternal salvation—with his return.

GANDALF

Ian McKellen
***The Lord of the Rings: The Two Towers* (2002)**
Not only did the wizard get a second chance, he got a summery new wardrobe, too.

E.T.

***E.T. The Extra-Terrestrial* (1982)**
Drew Barrymore's crying face will forever be burned into our brains. Good thing E.T. woke up.

RACHEL MANNUS

Julia Roberts
***Flatliners* (1990)**
On one hand, she had to literally face past trauma. On the other, she got closure. All in all, dying wasn't a bad experience.

HARRY POTTER

Daniel Radcliffe
***Harry Potter and the Deathly Hallows: Part 2* (2011)**
By the end of the series, surviving Killing Curses is basically a hobby.

NEO

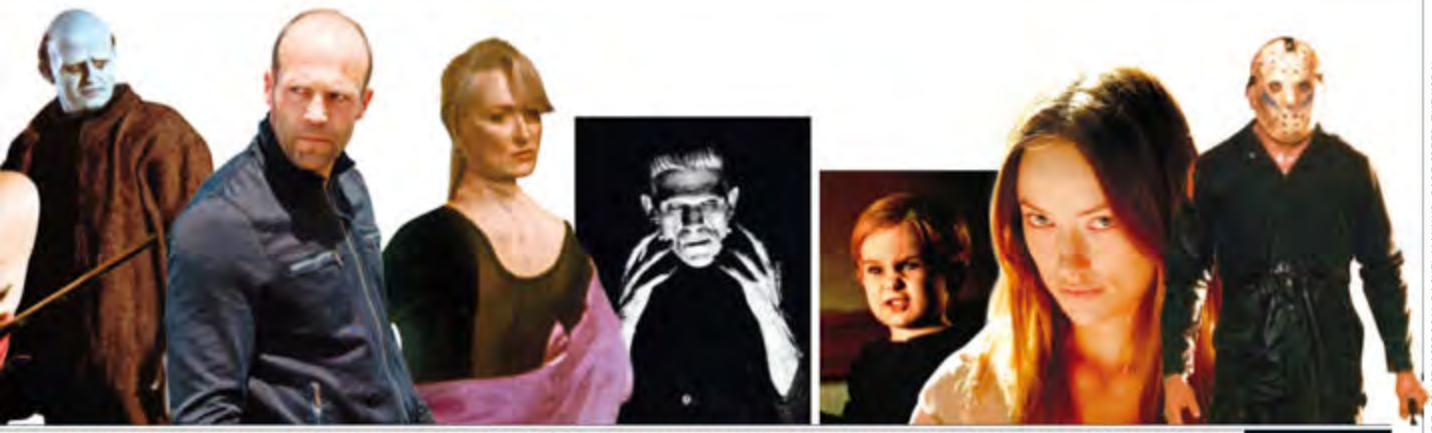
Keanu Reeves
***The Matrix* (1999)**
Coming back to life was just Neo's first trick as the One, and considering the flying, it's not that impressive.

ELEKTRA

Jennifer Garner
***Elektra* (2005)**
True to comics lore, the Jennifer Garner character was revived for a spin-off, though maybe she was better off dead.

Two irresistible flavors

In *The Lazarus Effect*, Olivia Wilde plays a scientist who dies, crosses over, and comes back...changed. Here are some other movie characters (ghosts and zombies not included) who've gotten a second chance at life. How they use that chance ranges from messianic to murderous. —KEVIN P. SULLIVAN



TOTALLY EVIL

THE MONSTER

Peter Boyle
***Young Frankenstein* (1974)**
Not all creations of the Frankenstein family are bad. Some can really dance.

CHEV CHELIOS

Jason Statham
***Crank: High Voltage* (2009)**
Official explanation for resurrection: Made enough money to justify a sequel/electric heart.

MADELINE ASHTON

Meryl Streep
***Death Becomes Her* (1992)**
Hey, you'd trade your soul for eternal youth too if you could look as good as Meryl does.

THE MONSTER

Boris Karloff
***Frankenstein* (1931)**
Some Frankenstein creations really *are* that bad.

GAGE CREED

Miko Hughes
***Pet Sematary* (1989)**
No parent should have to see their child return from the dead to become a scalpel-wielding psycho.

ZOE

Olivia Wilde
***The Lazarus Effect* (2015)**
Resurrection: Just one of the perks of a strict vegan diet, we guess.

JASON VOORHEES

C.J. Graham
***Jason Lives: Friday the 13th Part VI* (1986)**
Recipe for coming back to life: one fence post, one bolt of lightning. Combine and serve.

JESUS: MGM/PHOTOFEST; GANDALF: PIERRE VINET; E.T.: BRUCE MCBROOM; RACHEL MANNUS, GAGE CREED: THE KOBAL COLLECTION (2); HARRY POTTER: JAAP BUITENDIJK; NEO: JASIN BOLAND; ELEKTRA: DOANE GREGORY; *YOUNG FRANKENSTEIN*: MPTV.NET; CHEV CHELIOS: JUSTIN LUBIN; MADELINE ASHTON: PHOTOFEST; *FRANKENSTEIN*: UNIVERSAL/THE KOBAL COLLECTION; ZOE: DANIEL MCFADDEN; JASON VOORHEES: EVERETT COLLECTION

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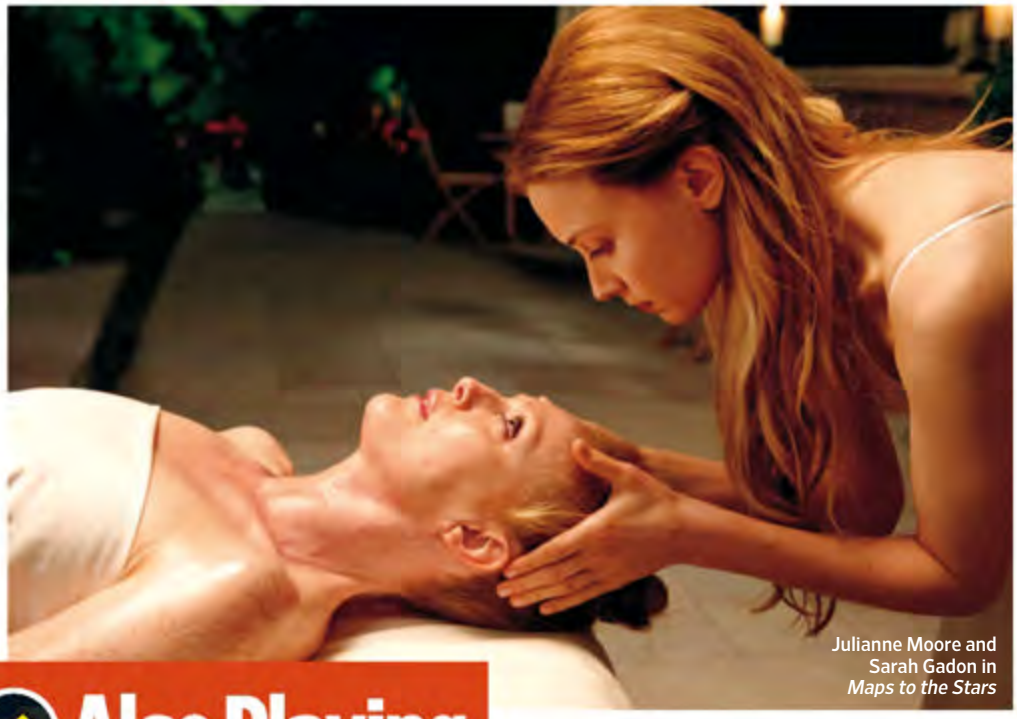

Julianne Moore and Sarah Gadon in *Maps to the Stars*

Also Playing

Everly

R, 1 HR., 32 MINS.

I've never been the biggest Luc Besson fan, but when you see someone else witlessly trying to ape his badass bare-knuckle-babes formula from *La Femme Nikita* and *Lucy*, you gain a certain respect for how well he pulls it off. In Joe Lynch's one-note orgy of winking sadism, Salma Hayek plays a sex slave who unleashes bloody payback on an Asian Mob boss who's kept her locked up in an apartment for four years. But with so little backstory and character depth, it's nothing more than a pointless exercise in brutal, nasty style. **C** *—Chris Nashawaty* L I V

The Hunting Ground

PG-13, 1 HR., 44 MINS.

Heartbreaking, infuriating, and unmissable. Documentarian Kirby Dick, who took on rape in the U.S. military in 2012's acclaimed *The Invisible War*, turns to the epidemic of sexual assault on American college campuses—and the thornier issue of how and why schools don't prosecute or even pursue the vast majority of reported cases. The emotional pull of the personal stories here is undeniable, but the hard data is equally damning: Brick by brick, *Hunting* carefully and methodically builds the case that an integral part of our higher-education system isn't just blemished but broken. We need to fix it. **A** *—Leah Greenblatt* L

The Salvation's Mads Mikkelsen

Maps to the Stars

R, 1 HR., 51 MINS.

Bruce Wagner has built a writing career on telling us what we already know: L.A. is a toxic vipers' nest of shallow narcissists and seekers of spiritual hokum. But why a director as smart as David Cronenberg would be drawn to such pseudo-profundity is anyone's guess. In the excruciating *Maps to the Stars*, the duo try to skewer Tinseltown with an overlapping cast of desperate, name-dropping hedonists, including Julianne Moore as an insecure actress, John Cusack as a self-help charlatan, and Mia Wasikowska as a mysterious new arrival to planet Hollywood. The goal here is cynical satire. The result, sadly, is just a yawn. **D** *—Chris Nashawaty* L I V

Salma Hayek in *Everly*

The Salvation

R, 1 HR., 40 MINS.

In this dead horse of a Western, *Hannibal*'s Mads Mikkelsen stars as a Danish settler on the 1870s American frontier who slays the man who savaged his wife and son. Now he must face the scoundrel's brother (Jeffrey Dean Morgan), a rote lawman-sadist whom *Unforgiven*'s Gene Hackman or *Deadwood*'s Ian McShane would hurl through the nearest barn door without spilling their tin cups of coffee. The movie is boringly violent and glum, but as a mute widow with a killer glare, the inimitable Eva Green provides its one shard of campy color. With this and her fireball work in last year's lousy *300* and *Sin City* sequels, Green is officially the world's best actress in bad movies. **C** *—Joe McGovern* L V

EW **MORE ON EW.COM** *The Lazarus Effect* (in theaters Feb. 27) did not screen by our deadline, but you can find our review on EW.com

MAPS TO THE STARS: CAITLIN CRONENBERG; *EVERLY*: SALE LETIC

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Television

Will Forte

JORDIN ALTHAUS/FOX

The Last Man on Earth

Debuts March 1, 9 p.m.

FOX

By Jeff Jensen

PHIL MILLER MIGHT BE the last man you'd expect to be the last man on earth. He's no doomsday prepper; he's no action hero. Just your average middle-aged white guy who likes *Star Wars*, Twinkies, and sex. With his bushy beard and paunch, hoodie and baggy khaki shorts, Phil looks like a grizzled slacker Jesus. We meet him in 2020, crisscrossing the country in a motor home searching for signs of life in the aftermath of a pandemic. He finds none, and so

he retires, as many snowbirds in their twilight do, to Arizona, where he moves into an abandoned McMansion with a host of cultural treasures he's purloined during his travels. Van Gogh's *Irises*. King Tut's sarcophagus. An Oscar or two. He kills time bowling, drinking, grocery "shopping" in his underwear, critiquing Tom Hanks' survival strategies in *Cast Away*, pining for female companionship, and drinking some more. And then a lot. Until the day comes when he decides to give up and kill himself.

The Last Man on Earth is the ultimate Gen-X dystopian fantasy, but with a sober twist that makes it more like that *Twilight Zone* episode about Burgess Meredith after the apocalypse, tailored to a hyper-relational social-media age. Hooray! Phony, rotten civilization has finally fallen away! We can play with our toys and talk about pop culture and just hang out and chill... except everyone's dead. Womp-womp!

Downer, huh? Except it's not. *The Last Man on Earth* is a comedy, and possibly one of the season's best new shows. (Fox supplied only two episodes for review, hence the "possibly" hedge.) Will Forte, the show's creator and star, gifted at character-oriented comedy and poignancy (see: his eight seasons on *SNL*; his revelatory big-screen turn in *Nebraska*), keeps Phil light, grounded, affecting. The images are breakdown poetic, the pacing is brisk, the tone is gritty-sweet. There's a great scene when Phil engages a mannequin with romantic banter and convinces himself of having a genuine moment of human connection until a gag shatters the illusion. The direction by Phil's namesakes, Phil Lord and Chris Miller (*The LEGO Movie* creators), the performance by Forte, and the timing are just perfect. "You win," Phil sighs to the heavens. "You win." It's hilarious and heartbreaking all at once.

The first two episodes demonstrate huge imagination for entertaining scenarios that express Phil's existential struggle.

The first two episodes demonstrate huge imagination for entertaining scenarios that express Phil's existential struggle. There are things we can't discuss here for spoiler reasons, things that take the show deeper, that beg reflection on the point and value of societal rules and norms. If Team Forte can sustain the ingenuity, surprises, and craftsmanship, *The Last Man on Earth*, a profoundly funny comedy about the least funny of things—loneliness—might live long and prosper. **A–**

Josh Duhamel and Dean Winters

Battle Creek

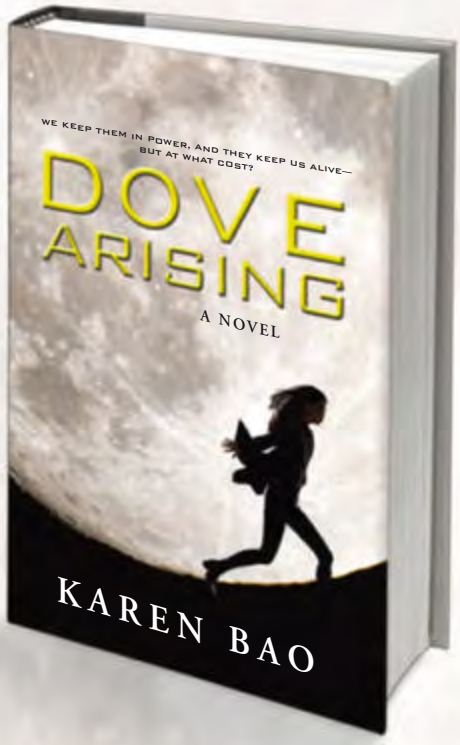
Debuts March 1, 10 p.m.
CBS
By Melissa Maerz

CBS HAS BILLED *Battle Creek* as a new cop show "from Vince Gilligan, the creator of *Breaking Bad*." That's bound to raise expectations for the series, which follows the Battle Creek PD's resident grump Russ (Dean Winters) and his too-good-at-everything partner, Milt (Josh Duhamel), an FBI agent from Detroit who has moved in across the hall. Unfortunately, like Milt, it's also too good to be true. Gilligan first developed the project for CBS in 2002 and hasn't been involved in the day-to-day since then. Co-creator David Shore (*House*) does his best to reinvigorate the good-cop-bad-cop premise with dark humor, a few unexpected characters (Meredith Eaton is charming as a four-foot-tall forensics expert who has her equipment retrofitted for her height), and cases you won't see on *NCIS*, such as the cartel that trades in maple syrup. (That episode features cook-lab POV shots that are either intentional callbacks to *Breaking Bad* or rip-offs of it.) But whenever *Battle Creek* tries to upend cop-show tropes, it winds up reinforcing them. The pilot pokes fun at Russ' instant, Sherlock Holmes-style analysis of the crime scene, only to prove him right in the end, and some of the hard-boiled dialogue could've been written by a fourth-grade Raymond Chandler. "I smell something funny, I don't shrug and walk away," Russ snarls. "I try to figure out who farted." Questions raised about Milt's past might soon complicate those clichés. (Is it a good-cop-bad-cop drama if Milt isn't really good? Discuss.) Until then, though, it's the same buddy-cop show that's been airing for decades. In the aftermath of *Breaking Bad*, which revolutionized the crime drama, *Battle Creek* still feels today like a procedural from 2002. **C+**

THE LAST MAN ON EARTH: JORDIN ALTHAUS/FOX; *BATTLE CREEK*: CLIFF LIPSON/CBS

Everything she knows, she learned **on the moon.**

Everything she believes **is a lie.**



"Fans of Orson Scott Card's *Ender's Game*, Veronica Roth's *Divergent* and Marie Lu's *Legend* should flock to this well-written debut."
—*School Library Journal*

"I loved the story!"
—Christopher Paolini, *New York Times* bestselling author of *Eragon*

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CONSTANCE WU

Making Waves on the *Boat*

As tough-love matriarch Jessica on **Fresh Off the Boat**, Wu has emerged as the hilarious steely heart and breakout of the ABC sitcom (Tuesdays, 8 p.m.). The 26-year-old actress tells EW how she does it. —KEVIN P. SULLIVAN

▶ Meeting her match

Constance Wu, who has appeared on *Law & Order: SVU* and *One Life to Live*, says she immediately connected with her unconventional character. "Nahnatchka [Khan] had written very strange lines for Jessica that for some reason made total sense to me," Wu recalls of the pilot script. As she went about developing Jessica, Wu worked hard to avoid stereotypes: "I wanted to make sure none of the jokes came from cheap or tacky places."

▶ Bonding with the family

The actress has nothing but praise for onscreen husband Randall Park (*The Interview*), whom she calls the "best costar" she's ever had. "He's funny, and he's generous with working off curveballs that you throw at him." As for her TV kids—Hudson Yang, Forrest Wheeler, and Ian Chen—Wu, a child actor herself, was pleasantly surprised by their level-headed approach. "The best thing about working with them is that I never felt that they were stage kids," she says. "Instead of treating this like professional employment, they treated it like it was just fun."

▶ Nailing the tone

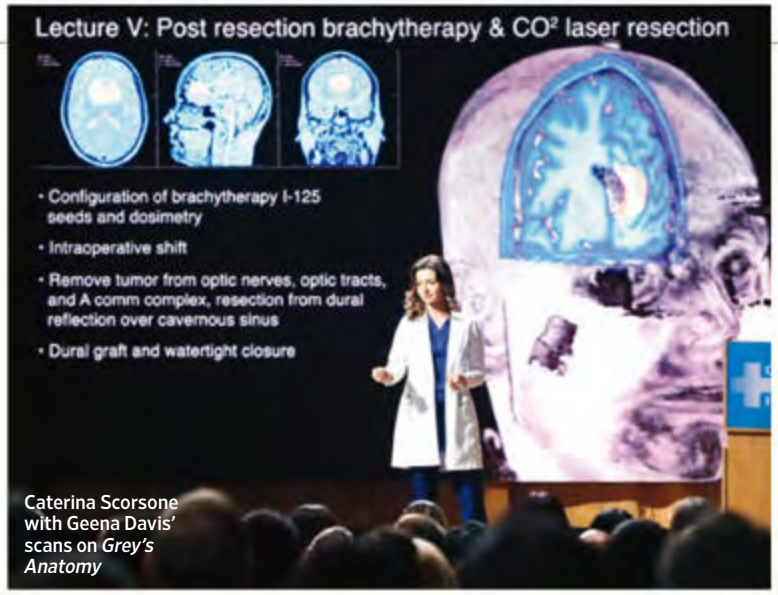
Though chef Eddie Huang has voiced concerns about his memoir being watered down to fit the network-sitcom formula, Wu is taking a balanced approach. "I'll be honest. We did 13 episodes, and there are some episodes that seem like Eddie's family is sort of a platform for writers'-room jokes," she says. "But we do have episodes that are trying to be new and authentic and bold and challenging to people's perceptions. We have both, and to me that's a great place to be when you're trying to make a network show out of such a unique voice as Eddie's."

▶ Finding the fun

Of course, it's hardly all business on set. In fact, Wu admits that she and Park struggle to keep a straight face around Lucille Soong's Grandma Huang. "She doesn't talk too much, but when she does, it's a real zinger. She's kind of a gangsta, you know?"

Constance Wu, Forrest Wheeler, Hudson Yang, and Ian Chen

JORDIN ALTHAUS/ABC



Caterina Scorsone with Geena Davis' scans on *Grey's Anatomy*

This Is Geena Davis' Brain. This Is Geena Davis' Brain on TV.

How the actress' real MRI scans ended up on **Grey's Anatomy**

GEENA DAVIS CAME to Seattle's Grey Sloan Memorial with one very handy tool in her medical bag. After learning that her character Dr. Herman, a curmudgeon of a fetal surgeon, had a baseball-size brain tumor, the 59-year-old offered to let the show use her real-life brain scans as props (the tumor was added in later). Davis had these cerebral snapshots readily available thanks to a UCLA-based research study called the Big C Project. The study, which aims to figure out whether extraordinarily creative individuals' brains are visibly unique, approached Davis because she's both an Oscar-winning actress and an Olympic-level archer. She was immediately game—she'd been curious about her brain from a young age after watching an episode of *Quincy, M.E.* in which a footballer died from a brain aneurysm. "I swear I walked around very carefully for about two years because I didn't want to set off my potential ticking time bomb," Davis recalls.

What the study discovered: Davis' brain is something of an overachiever. For one, it's so large that it didn't fit in the box doctors use to frame brains for examinations. "Her brain is literally outside the box," says Dr. Robert Bilder, who runs the study, which also includes musicians Stewart Copeland and Moby, among others. "Ninety-five percent of the people in the world fit in this box, but not Geena." For another, Davis has increased development in a location of her gray matter that regulates and inhibits impulse—i.e., it's easier for her to control movement and nonverbal expression—which basically means her superbrain helped her win an Academy Award. Talk about a beautiful mind. **—NATALIE ABRAMS**

Geena Davis

SCORSONE: KELSEY MCNEAL/ABC; DAVIS: MITCHELL HAASETH/ABC

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Music

Big Sean; (below) Drake, Ariana Grande, and Kanye West

Big Sean

Dark Sky Paradise

HIP-HOP (DEF JAM/ GOOD MUSIC)

By Kyle Anderson

TIMING IS EVERYTHING. In 2013, Big Sean was ready to graduate from gangly court jester in Kanye West's empire to genuine pop star. His grab for the brass ring couldn't have been better planned: He dropped a thunderous single called "Fire" accompanied by a striking video starring a bra-clad Miley Cyrus, then the hottest tongue-wagger on the planet. But "Fire" failed to crack the Hot 100, and the album it came from, *Hall of Fame*, sank into obscurity.

Smash-cut to last fall, when Sean's vitriolic post-breakup anthem "I Don't F--- With You," a deeply uncommercial track featuring a cameo from underground hero E-40, became the biggest hit of his career. Perhaps he got a profile boost from girlfriend Ariana Grande, or maybe people just like F-bombs. Whatever the case, he's capitalized on this newfound attention with his third album, *Dark Sky Paradise*, a spirited combination of grown-man statement-making and round-the-way bull. The gilded guests, including Lil Wayne on the punchy "Deep" and Grande on the smooth "Research," augment *Dark Sky* without eclipsing its star. Heavy ideas sometimes threaten to topple tunes such as the austere, skyscraping "One Man Can Change the World," delivered with assists from Kanye and John Legend, but Sean juxtaposes that heft with tasty boasts like "She done sent so many naked pics/My phone ain't got no data" (on "All Your Fault"). An impressive contacts list and famous lady don't hurt, but it's left-field bons mots like those that have earned Sean a seat at the mainstream table. It's just taken a minute for everyone else to catch up. **B+**

BEST TRACKS

ALL YOUR FAULT
An end-of-days stutter step

OUTRO
A filthy, feel-good throwback jam

DRAKE: THADDAEUS MCADAMS/WIREIMAGE.COM; GRANDE: LARRY BUSACCA/GETTY IMAGES; WEST: MATT BARON/BEIMAGES

1995

CHART FLASHBACK

Madonna crying, TLC creeping, Hootie holding your you-know-what—we revisit and regrade the top 10 songs on the *Billboard* Hot 100 two decades ago this week. —LEAH GREENBLATT

1 MADONNA "Take a Bow" After showing everything but cervix in her *Sex* book, Madonna put the nipple clamps in a cupboard and gave us something much more intimate: a heartbroken ballad about lost love and lonely stars. **A–**

2 TLC "Creep" So your man is stepping out on you. Do you (a) cry, (b) dump him, or (c) put on a sweet pair of silk pajamas, get your own side piece, and write a Slick Rick-sampling jam about it that spends four weeks at No. 1? Oh, I (*oh-I-oh-Iiii*) think somebody aced this quiz. **A**

3 SOUL FOR REAL "Candy Rain" Such a great forgotten gem from the new-jack-swing archives! And also a fun starter name for a stripper. **A–**

4 BRANDY "Baby" True, approximately 83 percent of the lyrics are either "baby" or "yeah" or "you're so fine." But considering Brandy was only 15 back then, at least they were age-appropriate, bay-beh. **B+**

5 DES'REE "You Gotta Be" You gotta be bad, you gotta be bold, you gotta be wiser. You gotta have an apostrophe in the middle of your name where a boring vowel used to be. But you don't gotta have a follow-up hit, 'Ree-'Ree! You did your part. **A–**

(Clockwise from top left) Hootie & the Blowfish, Des'ree, Sheryl Crow, Madonna, and Brandy

CHART FLASHBACK SOURCE: *JOEL WHITBURN PRESENTS THE BILLBOARD® HOT 100® CHARTS—THE NINETIES*

6 REAL McCOY "Another Night" One of those relentlessly thumpy spandex dance anthems from the mid-'90s that was either definitely in a *Night at the Roxbury* scene or it's a travesty that it wasn't. **B**

7 BOYZ II MEN "On Bended Knee" If the Boyz weren't wooing you or losing you or winning you back in dreamy five-part harmony, they were probably taking a really well-deserved nap. That's how nonstop they were with the tenderoni hits for pretty much this whole decade. **B+**

8 BROWNSTONE "If You Love Me" Pity the JV squad of '90s R&B girl groups. With TLC, En Vogue, et al. in the game, even super-solid treat-me-right pleas like these were lucky to get off the bench. **B**

9 SHERYL CROW "Strong Enough" A partial list of Sheryl paramours who were *not* strong enough to be her man: Lance Armstrong, Owen Wilson, Eric Clapton. Still, she gave them such a pretty heads-up here. **A**

10 HOOTIE & THE BLOWFISH "Hold My Hand" So corny, so Seuss-ical—*Horton Hears a Who! Hootie Holds a Hand!*—and yet... You're humming it right now, aren't you? And it feels good. **A–**

HOOTIE & THE BLOWFISH: MIREK TOWSKI/DMI/THE *LIFE* PICTURE COLLECTION/GETTY IMAGES; DES'REE: THE *LIFE* PICTURE COLLECTION/GETTY IMAGES; BRANDY: NEAL PRESTON/CORBIS; MADONNA: RON GALELLA LTD./WIREIMAGE.COM; CROW: STEVE GRANITZ/WIREIMAGE.COM

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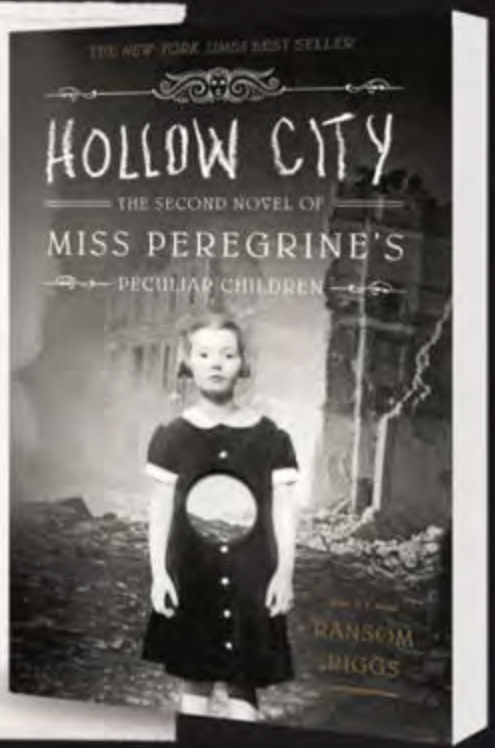

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Nate Ruess

→ SINGLES

BLUR "GO OUT"
The lead single from the Britpop icons' first new album in 12 years, *The Magic Whip* (due April 28), mixes Damon Albarn's signature seen-it-all croon with an ambling bass line and scratchy guitar stabs that recall career high points like their hedonistic 1997 shouter "Song 2." The hook on "Go Out" isn't quite as stadium-size, but it's still a worthwhile addition to your "strutting to the pub" playlist. **A–** *—Kyle Anderson*

THE SINGLES "CANDY"
Scarlett Johansson and her coterie of cool chicks get sticky-sweet on their debut track, a nouveau girl-group joy-ride produced by TV on the Radio's Dave Sitek. Spreading their electro-smooth voices over a rapid beat, ScarJo, Haim's Este Haim, Holly Miranda, Kendra Morris, and Julia Haltigan coo mindless lyrics ("You make my mouth water/ Yum yum pop!") in glossy harmony. It's tangy as a lemon drop—but best consumed in small doses. **B** *—Isabella Biedenharn*

NATE RUESS "NOTHING WITHOUT LOVE"
He already earned a Hot 100 chart-topper with the 2013 Pink duet "Just Give Me a Reason," but in the wake of his fun. bandmates' musical wanderlust (guitarist Jack Antonoff with his band Bleachers, multi-instrumentalist Andrew Dost as a film and TV scorer), frontman Ruess fully strikes out on his own on this solo bow. The song's stately piano and Queen-y bombast should sate anyone suffering from fun. withdrawal, though it does feel like a lesser version of his band's hits. Maybe Ruess should've called the guys for a hand? **B** *—Kyle Anderson*

WHO'S PLAYING
ON LATE-NIGHT & TALK SHOWS

SATURDAY FEB. 28
Saturday Night Live
ALABAMA SHAKES

Monday MARCH 2
Jimmy Kimmel Live!
JOYWAVE

The Tonight Show Starring Jimmy Fallon
KELLY CLARKSON

TUESDAY MARCH 3
Conan
BRANDI CARLILE

WEDNESDAY MARCH 4
Jimmy Kimmel Live!
LIV WARFIELD

THURSDAY MARCH 5
Jimmy Kimmel Live!
CARLY RAE JEPSEN

Conan
BROODS

The Tonight Show Starring Jimmy Fallon
HOZIER

FRIDAY MARCH 6
Live With Kelly and Michael
RIXTON

Carly Rae Jepsen

RUESS: KEVIN MAZUR/GETTY IMAGES; JOHANSSON: JOE SUTTER/PACIFICCOASTNEWS; JEPSEN: TAYLOR HILL/FILMMAGIC.COM

Books

H Is for Hawk

Helen Macdonald

MEMOIR

By Jason Sheeler

BEFORE I TELL YOU that a memoir about an out-of-work English professor grieving over her father who comes to find solace and purpose by killing bunnies for her hawk will be one of the loveliest things you'll read this year, let's get a couple of things out of the way. *H Is for Hawk* is not a Sue Grafton thriller. And if you've never bonded with an animal of any sort, you will not understand how special this book is.

Helen Macdonald grew up stomping around in the gray, rugged, muddy fields of rural England with her photographer father. He taught her how to watch, how to wait for things to happen; she was 12 when she saw her first orange-eyed goshawk. Macdonald is in her mid-30s when her dad dies, and—with "no father, no partner, no child, no job, no home"—she starts rereading T.H. White's manual about raising birds of prey, *The Goshawk*, published years after his famous King Arthur novel *The Sword in the Stone*. White, dealing with his closeted homosexuality, became obsessed with his goshawk. Macdonald follows suit, acquiring a fledgling hawk named Mabel (is there a less homicidal name?) and becoming "a hermit with a hawk" with an unplugged phone and a freezer full of baby chicken carcasses. As she plays catch with Mabel(!) and serenades her with "My Favorite Things," she keeps dipping back into *The Goshawk* to read about White's devotion. The scenes bouncing back and forth can be too much. You want to shake the lady and tell her to stay in the present—both in her life and in the book. When she writes, "I wanted to sink to my knees and weep every time she tried to fly away," you know things are going *Year of Magical Thinking* crossed with *Portrait of an Addict as a Young Man*. But if you've suffered through the worldview-shifting loss of a parent, you get it.

Mabel soon takes flight to hunt for rabbits, pheasants, and—in one particularly chilling scene—Macdonald herself. Watching Mabel fly "is a rush," she writes, "as ruinous, in a way, as if I'd taken a needle and shot myself with heroin." You're addicted by that point too. Reading Macdonald's short chapters and stunted sentences—little synapses from her now-SSRI-clouded brain—you get a little high. When the bird makes her first kill, the scene is indeed as graphic and pulsing as any Grafton thriller. And when Macdonald helps, we realize that Helen's not the Hawk Woman, she's the Hawk Mother. You'll never see a bird overhead the same way again. **A–**

MISERY LOVES COMPANY

Sometimes reading about someone's awful life can make you feel great about yours. Inspired by *H Is for Hawk*, we give you 20 more wonderfully miserable memoirs, rated by a helpful pain scale. Take as needed!

BY ISABELLA BIEDENHARN

HOW BAD WILL IT MAKE YOU FEEL?

MEH · GLUM · SAD · MISERABLE · DEVASTATED

TITLE/YEAR	AUTHOR	DESCRIPTION	MOVIE OR TV ADAPTATION?	AVAILABLE ON	PAIN RATING
I Know Why the Caged Bird Sings 1969	Maya Angelou	This literary classic chronicles a traumatic childhood fraught with racism, rape, and Angelou's struggle for self-definition.	TV	E C A	GLUM
This Boy's Life 1989	Tobias Wolff	Wolff's young life involves getting knocked around by his mother's violent beaux, trying to run away, and fantasizing about being a star student.	Movie	E C A	SAD
Wild Swans 1991	Jung Chang	Chang braids together the lives of three fierce women: her grandmother, a concubine; her mother, a loyal Chinese Communist; and herself.		E C A	MEH
Becoming a Man: Half a Life Story 1992	Paul Monette	Monette writes of his odyssey from a closeted student to a happy, openly gay man.		E	SAD
Autobiography of a Face 1994	Lucy Grealy	Disfigured after cancer required the removal of one-third of her jaw, Grealy recalls the pain of living in a society obsessed with beauty.		E	GLUM
Prozac Nation 1994	Elizabeth Wurtzel	Wurtzel recounts her pre-Prozac struggle with crippling depression and suicide attempts (as if adolescence weren't bad enough).	Movie	E	GLUM
A Child Called "It" 1995	Dave Pelzer	Pelzer's account of the vicious abuse and criminal neglect he suffered at his mother's hands as a child may be the misery-memoir archetype.		E C A	DEVASTATED
The Liars' Club 1995	Mary Karr	Set in small-town 1960s Texas, Karr's darkly funny childhood memoir stars her extended family as eccentrics.		E A	SAD
Angela's Ashes 1996	Frank McCourt	This tale of an Irish immigrant family living in Brooklyn and Ireland has it all: deaths of young children, lifelong alcoholism, poverty, and typhoid.	Movie	E C A	SAD
Drinking: A Love Story 1996	Caroline Knapp	In a memoir as informative as it is moving, Knapp intersperses facts about alcoholism through the story of her own 20-year battle.		E C A	GLUM
Running With Scissors 2002	Augusten Burroughs	When 12-year-old Burroughs' unstable mother sends him to live with her psychiatrist, his life takes a bizarre turn, but his humor remains.	Movie	E C A	SAD
A Million Little Pieces 2003	James Frey	Some of Frey's memoir was, he later admitted, fabricated. But we've included it because what's more miserable than being publicly shamed?		E A	MEH
Waiting for Snow in Havana 2003	Carlos Eire	Part of Operation Peter Pan, where children were airlifted from Cuba to the U.S., Eire is torn between safety and longing for his faraway home.		E C A	GLUM
The Glass Castle 2005	Jeannette Walls	With parents who sometimes forgot to feed their children, it's a shock Walls can write about her impoverished, nomadic youth with affection.		E A	MEH
The Year of Magical Thinking 2005	Joan Didion	One of the greatest writers of our time suffers a terrible tragedy: While her daughter lies in a coma, her husband dies of a heart attack.		E C A	GLUM
Fun Home 2006	Alison Bechdel	Bechdel's graphic memoir explores ties with her closeted father, who apparently commits suicide shortly after she comes out.		E	SAD
A Piece of Cake 2006	Cupcake Brown	The recipe for a witty, unbelievably resilient Cupcake: Mix drug addiction, prostitution, rape, and homelessness. Add death of a parent and miscarriage.		E C A	DEVASTATED
A Long Way Gone 2007	Ishmael Beah	It's the 1990s: Sierra Leone is mired in a brutal civil war, and 12-year-old Beah is a brainwashed child soldier who lives through it.		E C A	DEVASTATED
Can't We Talk About Something More Pleasant? 2014	Roz Chast	In this graphic memoir, the *New Yorker* cartoonist helps her elderly parents navigate the aging process while reflecting on their lives.		E	MEH
Not My Father's Son 2014	Alan Cumming	His tale begins with a genealogy TV show on which he hopes to learn about his grandfather, and ends with revelations about his abusive father.		E C A	SAD

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New in Paperback

Just out: a terrific short-story collection, last year's National Book Award fiction winner, and more. —ISABELLA BIEDENHARN

Boy, Snow, Bird
Helen Oyeyemi
In one of last year's most dazzling explorations of race and class, a woman marries a widower, then learns he and his daughter are light-skinned African-Americans who have been passing for white.

Prater Violet
Christopher Isherwood
Originally published in 1945, Isherwood's short but lingering novel takes a satirical look at the film industry, detailing the production of a fictional drama, *Prater Violet*.

Ruby
Cynthia Bond
Bond's evocative novel follows Ruby, who has traded her violent hometown for the glow of 1950s New York but is forced to return to Texas, and Ephram, the man who has loved her from afar.

The Death Class
Erika Hayasaki
Journalist Hayasaki tells the true tale of Norma Bowe, a nurse who teaches a powerful college class on death that inspires her students to strive for more fulfilling lives.

The Thing About Great White Sharks
Rebecca Adams Wright
At turns heartbreaking and hilarious, this far-out book of stories spans past, present, and future, as characters deal with sharks, aliens, and robots.

Cubed
Nikil Saval
Lest you think *Dilbert* comics are the only ode to cubicle life, *Cubed* offers intriguing insight into "A Secret History of the Workplace."

One More Thing
B.J. Novak
Novak proves he can write more than just sitcoms (*The Office*) with this book of surreal and, of course, funny short stories—some of which are only a few lines long.

From the Dead
Mark Billingham
Billingham's ninth Tom Thorne thriller sees our hero working on a case in which a man long dead appears to be very much alive—to the chagrin of his wife, who had paid to ensure his expiration.

Redeployment
Phil Klay
For anyone who has not served in Iraq or Afghanistan, Klay's gritty National Book Award winner will be a real education. You're with the soldiers from the front lines to the home front as they wrestle with guilt, faith, and despair.

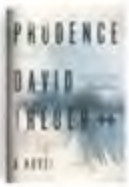
The Pagan Lord
Bernard Cornwell
It's kings vs. Danish Vikings in the seventh volume of Cornwell's Saxon Tales saga, where warriors vie for the emerald crown and the nation's fate is uncertain—and bloody.

QUICK TAKES

Get in Trouble
Kelly Link
SHORT STORIES

Link deftly fuses science fiction, societal satire, and literature in this brilliantly strange short-story collection. With every tale she conjures a different universe, each more captivating than the last. At first glance these realms don't seem too far from our own, but soon their wild, mysterious corners are illuminated. In one, rich teens who have implants that render them invisible to cameras hire body doubles to pose for them in public. In another, young girls collect "boyfriend" dolls that look and act more realistic than human boys. But just as you start to comprehend one world, its story ends. Luckily, this text is ripe for rereading—you'll long to return the minute you leave.
A *—Isabella Biedenharn*

Prudence
David Treuer
NOVEL



Like an Ian McEwan novel, *Prudence*'s plot flares from a single misjudged moment—in this case, a trigger pulled one summer day in 1942 in northern Minnesota. Over the next decade, consequences radiate through the lives of several characters: Frankie, a sensitive schoolboy–turned–WWII bombardier; his far less privileged best friend, Billy; Felix, the Native American handyman who has been a de facto father to them both; and Prudence, a quiet, furious enigma of a girl. Treuer writes beautifully about the dark corners of human nature, and the brief reprieves that come in even the most unhappy lives. He can't (or won't) give these unlucky souls many second chances, but he does make them come alive on the page. **B+** *—Leah Greenblatt*

A Spool of Blue Thread
Anne Tyler
NOVEL

Not much ever really happens in most Tyler novels, including this one, but they still make for absorbing and deeply satisfying reads. Without melodrama, without fussing, Tyler immerses you in a large Baltimore family simply by detailing the placid ebb and flow of their everyday lives. Siblings bicker, a mother's memory begins to fade, the black-sheep son comes and goes: It's all gently woven in with the smells of coffee and toast, the macramé plant holder and serapes decorating the living-room walls, the clang of dinner plates and silverware. In her sweet, sprightly prose, Tyler exposes a family's sadness and dysfunction—but also its beauty.
A– *—Tina Jordan*

Paperbacks photograph by **MANFRED KOH**

WEEK OF MARCH 2–MARCH 8

The Cheat Sheet

YOUR DAY-TO-DAY GUIDE TO EVERYTHING YOU NEED TO KNOW IN POP CULTURE. BY RAY RAHMAN

MONDAY 3/2

RuPaul's Drag Race

TV | 9–10PM | *LOGO*

SEASON PREMIERE TV's fiercest show comes back big, loud, and in poor taste—which is just how we like Ru and her girls. The new contenders include some already unforgettable queens, including the plus-size Ginger Minj ("an overweight, asthmatic, chain-smoking cross-dresser from Orlando") and the futuristic Pearl ("some kind of robotic Stepford-wife bitch"). We get a couture Mini Challenge, complete with an over-it-all Anna Wintour impersonator, plus the most revealing Main Stage Challenge in *Drag Race* herstory, involving tearaways and nude suits. Best of all, new judges Carson Kressley and Ross Mathews fit right in with their campy, punny quips like "It's Cirque du So Gay!" Only a series loaded with this much attitude and contouring makeup could look so fresh in its seventh season. **A–** *—Stephan Lee*

The Following

TV | 9–10PM | *FOX*

SEASON PREMIERE The season starts so promisingly, with bedraggled FBI agent Ryan Hardy (Kevin Bacon) finally having something resembling a good time at a colleague's gay wedding. With serial killer Joe Carroll (James Purefoy) behind bars, Hardy can relax, toast his friends, and flirt with his new main squeeze. But the joy lasts only a few minutes before a lunatic splashes the brides with blood and calls out Hardy for his misdeeds, and the series quickly settles back into its odious pattern: Grisly murders are committed, Hardy broods, and the always outsmarted Bureau looks like it'd have trouble handling security at a Tony Bennett concert. Bacon works hard trying to sell depressingly heavy-handed material, but *The Following* seems poised to remain one of the most unpleasant watches on television, and the dream of it becoming all about Hardy attending lesbian nuptials is dead. **C–** *—Kyle Anderson*

Shahs of Sunset

TV | 10–11PM | *BRAVO*

SEASON PREMIERE Get ready for another season of pretending to watch ironically at the gym even though you secretly love it.

Better Call Saul

TV | 10–11PM | *AMC*

Jimmy's efforts to attract new business are interrupted by alarming news. "Wait, meth is *illegal*?"

TUESDAY 3/3

New Girl

TV | 9–9:30PM | *FOX*

After a wild night of partying, Jess and Cece undertake a long "walk of shame" back to the loft. That's what they get for living in L.A., where *all* walking is considered shameful.

Foxcatcher

DVD | *MOVIE*

Fake nose, true crime.

Noel Gallagher's High Flying Birds

ALBUM | *CHASING YESTERDAY*

Don't look back in anger! Today was gonna be the day we had a champagne supernova on the Wonderwall. (Translation: We miss Oasis.)

Marvel's Agents of S.H.I.E.L.D.

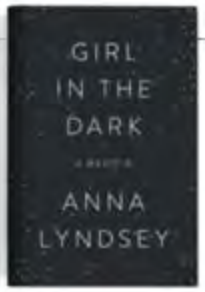
TV | 9–10PM | *ABC*

MIDSEASON PREMIERE The first half of *S.H.I.E.L.D.*'s season gave us one of the most improved series of the year, and after three long months it's showing no signs of slowing. With S.H.I.E.L.D. reeling from what they found in the underground city, change is in the air for Skye (Chloe Bennet), who's beginning to exhibit some earth-shaking superpowers that terrify her. Now the floodgates are open—there are others like her, and we're going to be seeing a lot more of them. If you weren't watching *Agents* before, this is the time to start thinking about it. **A–** *—Joshua Rivera*

Hell's Kitchen

TV | 8–9PM | *FOX*

SEASON PREMIERE The winning team gets to spend an evening with William Shatner. Let's hope they make him his favorite food: ba-Khaaaaan!



Girl in the Dark

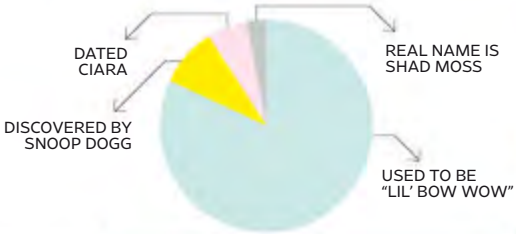
BOOK | *ANNA LYNDSEY*

The memoir details the author's rare light-sensitivity illness, which forces her to live in darkness. So not exactly a beach read.

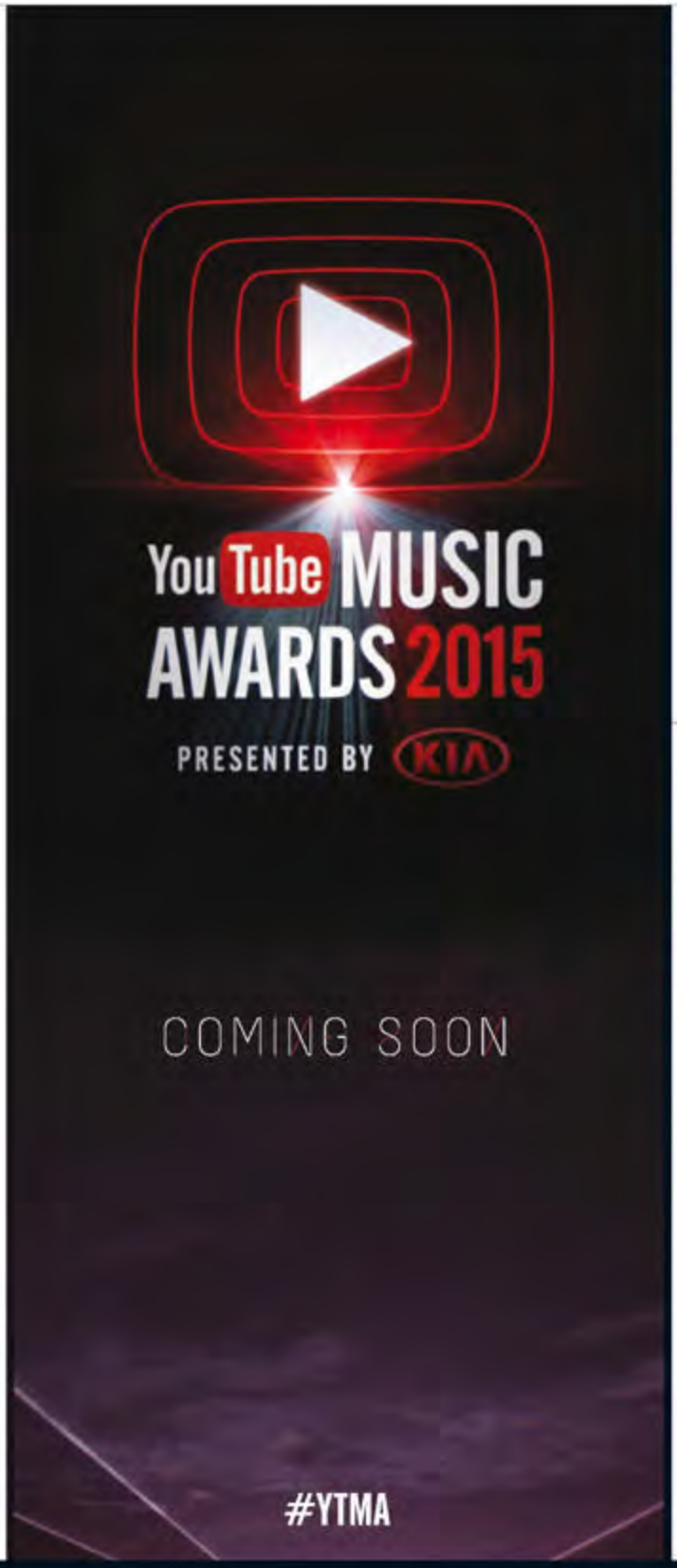
RUPAUL'S DRAG RACE LOGO: *THE FOLLOWING*: GIOVANNI RUFINO/FOX; *SHAHS OF SUNSET*: EVANS VESTAL WARD/BRAVO; *BETTER CALL SAUL*: URSULA COYOTE/AMC; *NEW GIRL*: RAY MICKSHAW/FOX; *MARVEL'S AGENTS OF S.H.I.E.L.D.*: ERIC MCCANDLESS/ABC; *FOXCATCHER*: SCOTT GARFIELD; *HELL'S KITCHEN*: FOX

*Times are Eastern Standard and subject to change

Things You Know About Bow Wow



Bow Wow
CSI: Cyber
(CBS)



WEDNESDAY 3/4

Broadchurch | TV | 10–11PM | BBC AMERICA

SEASON PREMIERE The British crime drama's second season immediately reconnects you with everything emotionally riveting about the first one: the raw performance by Olivia Coleman as Ellie Miller; the gruff turn by David Tennant as Det. Alec Hardy; an array of supporting players bringing to life a complex portrait of collective grief; the seaside locale, indifferent to the sufferings of the puny humans huddled on its monolithic cliffs and crashing on its shoreline. A stunning moment shreds this frazzled community anew and gives the season one of its mysteries: Joe (Matthew Gravelle), confessed child killer, pleads not guilty. But why? Charlotte Rampling and Marianne Jean-Baptiste are the lawyers who will fight a legal war that promises to be dirty and gripping. Cause for worry: The setup for the second mystery, about a case from Hardy's past, clunks. **B+** *—Jeff Jensen*

CSI: Cyber

TV | 10–11PM | CBS

SERIES DEBUT Watching *CSI* is like eating a bag of Gummi Bears. There's no nutritional value, but the franchise has created a yummy, empty-calorie world where characters spout lines that are just a molecule's distance from parody and every tax dollar has been spent on the high-techiest forensic labs imaginable. This third spin-off attempts a pinch of PSA with a focus on it-could-happen-to-you cybercrime. The first episode concerns a bugged baby cam; the second, a corrupted roller coaster. But the third, about an Uber-like car service, shows signs that the show might exist in this century. And so does the affable cast: Charley Koontz (*Community*), Shad Moss (a.k.a. Bow Wow), the comically square-jawed James Van Der Beek, and the eternally maternal Patricia Arquette, who enhances her journeywoman bona fides by appearing on this TV junk food right after winning her much-deserved Oscar for *Boyhood*. **B–** *—Joe McGovern*

Modern Family

TV | 9–9:31PM | ABC

The guys try to catch a Peeping Tom who uses a drone to spy on Gloria's sunbathing sessions. So if you don't hear from me for a while, you'll know what happened.

Empire

TV | 9:01–10PM | FOX

The Lyon sons go to drastic measures in an effort to save Empire Entertainment. "Let us know how that works out!" shout a bunch of music-industry execs from the '90s.

CSI: CYBER: MONTY BRINTON/CBS (2); *MODERN FAMILY:* ERIC MCCANDLESS/ABC; *EMPIRE:* CHUCK HODES/FOX

Illustration by **MARTIN KOZLOWSKI**

WEEK OF MARCH 2–MARCH 8

The Cheat Sheet

YOUR DAY-TO-DAY GUIDE TO EVERYTHING YOU NEED TO KNOW IN POP CULTURE. BY RAY RAHMAN

THURSDAY 3/5

Dig

TV | 10–11:23PM | *USA*

SERIES DEBUT Tim Kring, creator of *Heroes* and *Touch*, and Gideon Raff, executive producer of *Homeland*, join forces to create a conspiracy thriller that straddles their trademark genres. Jason Isaacs, a.k.a. Draco Malfoy's movie dad, is an FBI agent on loan to the American embassy in Jerusalem who's investigating a plot that involves—ready for this?—a dead woman who's a dead ringer for his dead daughter; a culty Christian minister (David Costabile) raising an orphan boy for a sinister purpose; and a Jewish dude raising a sacred red heifer near the Arctic Circle. Oh, and the Ark of the Covenant. And Anne Heche! And it all kinda works? Isaacs is good, his frenemy chemistry with a local detective (Ori Pfeffer) is strong, the mystery hooks, and the vibrant, gritty evocation of Jerusalem as a hot, crowded house of commingling, competing faiths steals the show. *Dig* is paperback pulp: pretentious junk. Gripping, polished, pretentious junk. **B** —*Jeff Jensen*

American Crime

TV | 10–11PM | *ABC*

SERIES DEBUT The complex aftermath of a murder sets off tensions in Modesto, Calif. Based on the hit *Canadian Crime*, which centered on a stolen hockey stick in Saskatchewan.

FRIDAY 3/6

Vice

TV | 11–11:30PM | *HBO*

SEASON PREMIERE How big has *Vice* become? They're so glad you asked. The premiere, centered on climate change, is built around founder Shane Smith's interview with Vice President Biden, complete with clips of the veep walking around the brand's Brooklyn office. But the interview itself is a dud; Biden just sticks to talking points. It's when Smith takes us to Antarctica that things get good. We see fascinating, even beautiful footage of the melting glaciers that will eventually kill us all, a point driven home by NASA-animated graphics and frowning scientists. Of course, we already know that, so the show goes the next step by taking us to low-lying Bangladesh, where one village has already gone underwater. This is still *Vice*'s biggest strength: giving us glimpses of worlds we rarely get to see. **B**

Chappie

MOVIE | R | 1 HR., 52 MINS.

The sci-fi movie stars an intelligent, superstrong machine trained to feel human emotion. And his costar is a robot named Chappie.

Aziz Ansari: Live at Madison Square Garden

STREAMING | *NETFLIX*

For his fourth stand-up special, the former Tom Haverford tackles such topics as creepy dudes, immigration, and the way technology has made us all crappy people. His shrewd social observations often work better as points well made than setups and punchlines, but it's always fun to watch. Plus, anyone who can connect Ja Rule to the evils of factory farming has earned at least one hour of your streaming time. **B+** —*Kevin P. Sullivan*

Unfinished Business

MOVIE | R | 1 HR., 31 MINS.

Vince Vaughn, Tom Wilkinson, and Dave Franco go on an out-of-control business trip. That's right, America: *Horrible Bosses* is officially the most influential comedy of the decade.

Unbreakable Kimmy Schmidt

STREAMING | *NETFLIX*

SERIES DEBUT A woman escapes a cult and moves to New York City. Adapted from the life of Katie Holmes.

SATURDAY 3/7

Black Sails

TV | 9–10PM | *STARZ*

New information from the outside world changes everything for the pirates. As a result, the series will be renamed *Black Steamboats.*

The Musketeers

TV | 9–10:15PM | *BBC AMERICA*

After learning about his parentage, Porthos seeks answers from his father. His first question: "Why the hell did you name me Porthos?"

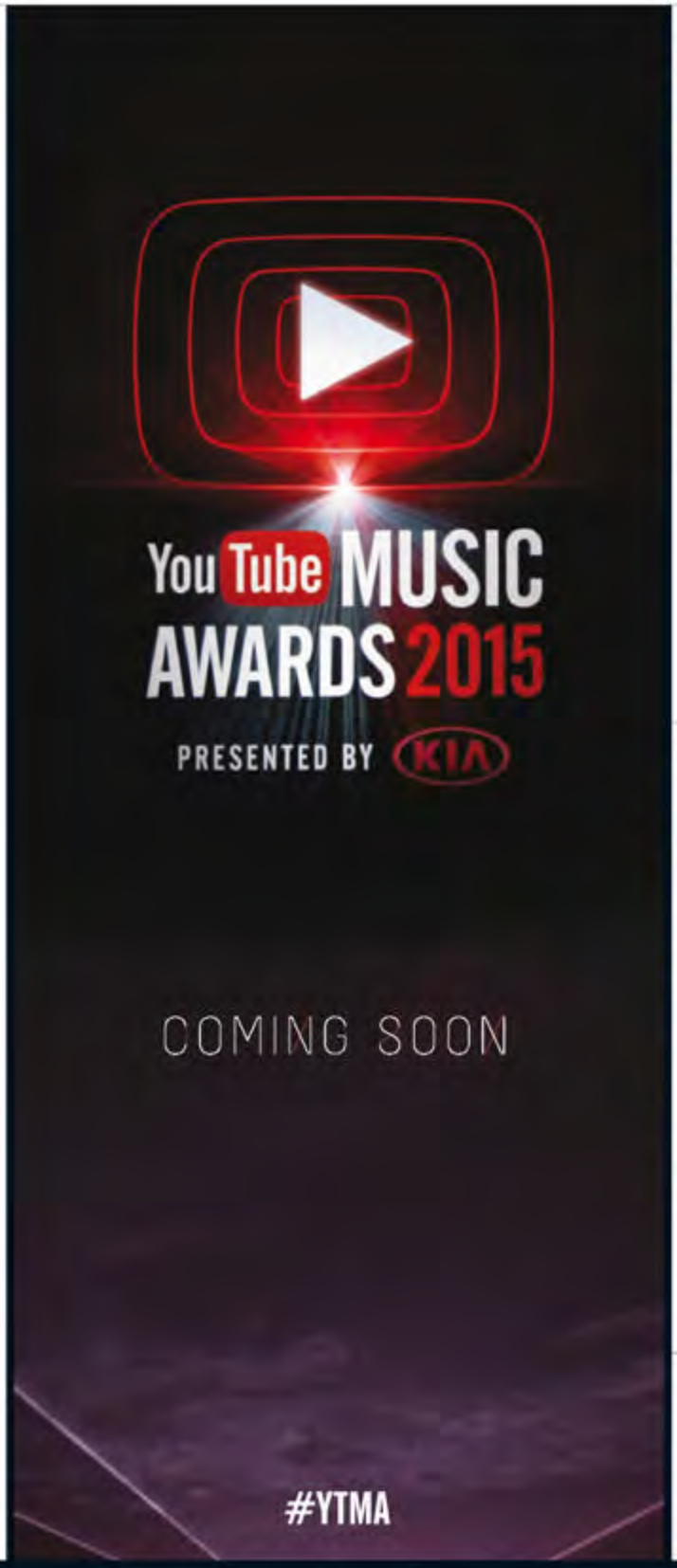
Saturday Night Live

TV | 11:30PM–1AM | *NBC*

Chris Hemsworth hosts the second post–*SNL 40* show. "Wait, what are you still doing here, Jon Lovitz?" Hemsworth asks. "Have you been sleeping here this whole time?"

Minor Vice Index

Vice (HBO)



SUNDAY 3/8

Night of Too Many Stars | TV | 8–10PM | *COMEDY CENTRAL*

Things might get unexpectedly emotional during the Jon Stewart-hosted comedy special, a benefit to help autism programs. "At least one performer who you'd never expect to do anything touching will be involved in something that will move and inspire people—but still make them laugh at the same time," says executive producer Robert Smigel. Louis C.K., Amy Schumer, and John Oliver are set to perform, while the likes of Larry David and Susan Sarandon will man the phones. The show, Smigel says, will also have moments that highlight the cause—like when Katy Perry sang "Firework" with young Jodi DiPiazza in 2012. Still, Smigel hopes his friends do what they do best: "I want them to feel like they didn't just do us a favor, but that they got something out of it creatively, too." —*Esther Zuckerman*

The Simpsons

TV | 8–8:30PM | *FOX*

When an accident leaves the church in disrepair, Marge resorts to gambling to raise money for the fixes. If only they knew a carpenter, or even the son of one!

Madam Secretary

TV | 8:01–9PM | *CBS*

A video released by the Turkish government threatens to make the CIA look bad. They never should've uploaded that office lip dub to "Let It Go."

Togetherness

TV | 9:30–10PM | *HBO*

SEASON FINALE Get one more dose of Amanda Peet-ness before the show disappears for a year.

Revenge

TV | 10:01–11PM | *ABC*

Victoria learns why Natalie first arrived in the Hamptons. Was it for... *revenge*?

(THIS SPREAD) *DIG*: RONEN AKERMAN/USA NETWORK; *AMERICAN CRIME*: VAN REDIN/ABC; *VICE*: JAKE BURGHART AND JERRY RICCIOTTI/HBO (2); *CHAPPIE*: STEPHANIE BLOMKAMP; *UNFINISHED BUSINESS*: JESSICA MIGLIO; *UNBREAKABLE KIMMY SCHMIDT*: ERIC LIEBOWITZ/NBC; *BLACK SAILS*: DAVID BLOOMER/STARZ; *THE MUSKETEERS*: DUSAN MARTINCEK/BBC; HEMSWORTH: KEVORK DJANSEZIAN/REUTERS/LANDOV; *THE SIMPSONS*: FOX; *TOGETHERNESS*: PRASHANT GUPTA/HBO; *REVENGE*: RICHARD CARTWRIGHT/ABC

Illustration by **MARTIN KOZLOWSKI**

The Bullseye

Here's a look at the pop culture news that was right on target this week—and the events that missed the mark

Travolta 2015: Apleplogy accepted.

Travolta 2016: Apleplogy needed.

Red rover, red rover, send 10 more yards of fabric right over.

Nate Ruess becomes third and last band member to go solo. Well, that was fun.

He's been around for 45 years, but *Sesame Street's Birdman* parody marks a real career resurgence for Big Bird.

We prefer Stephen Colbert when he doesn't look like the next meth kingpin of New Mexico.

Huge emergency: You still haven't downloaded Jess Glynne's "Hold My Hand."

The dating rumor that launched a thousand shippers

Sleater-Kinney and *Bob's Burgers* go together like Tina Belcher and training bras.

EW's favorite things: (1) Raindrops on roses (2) When Julie Andrews showed up at the Oscars (3) Whiskers on kittens

The return of our favorite Underwoods (no offense, Carrie!)

Please, someone, tell us how to survive all summer after that killer finale.

Neill Blomkamp will helm a remake of *Alien*, but shhh, we're not sure how Chappie will take the news.

So an Oscar winner, Bow Wow, and Dawson walk into a CBS procedural...

Production begins on fivequel *Pirates of the Caribbean: Dead Men Tell No Tales*. We were hoping for *Johnny Depp and the Order of the Phoenix*.

Two and a Half Men series finale drops a piano on Charlie Sheen's head. That poor piano.

"Oh, you're here! The cleaning supplies are in the closet and the bathroom is down the hall. Thanks."

Harmful types of overexposure: UV rays, radiation, Dakota Johnson

Note to Kesha: Those glasses will protect you from UV rays and radiation, but not Dakota Johnson.

JOHN TRAVOLTA AND SCARLETT JOHANSSON: ANTHONY BEHAR/SIPA USA; *HOUSE OF CARDS*: DAVID GIESBRECHT/NETFLIX (2); COLBERT: SPLASH NEWS; *BREAKING BAD*: URSULA COYOTE/AMC; EMMA WATSON: MIKE MARSLAND/WIREIMAGE.COM; PRINCE HARRY: TOBY MELVILLE/GETTY IMAGES; *CHAPPIE*: SONY PICTURES; *ALIENS*: THE KOBAL COLLECTION; *HOW TO GET AWAY WITH MURDER*: MITCHELL HAASETH/ABC; KESHA: GARDINER ANDERSON/BAUER-GRIFFIN; JOHNSON: KEVIN MAZUR/WIREIMAGE.COM; LADY GAGA: PATRICIA ARQUETTE; STEVE GRANITZ/WIREIMAGE.COM (2); BOW WOW: LILY LAWRENCE/WIREIMAGE.COM; JAMES VAN DER BEEK: JEFFREY MAYER/WIREIMAGE.COM; DEPP: ANDREW ECCLES; ANDREWS: KEVIN WINTER/GETTY IMAGES; SOLANGE: JASON MERRITT/GETTY IMAGES; FUN.: JASON LAVERIS/FILMMAGIC.COM; IDINA MENZEL AND TRAVOLTA: JOHN SHEARER/AP IMAGES

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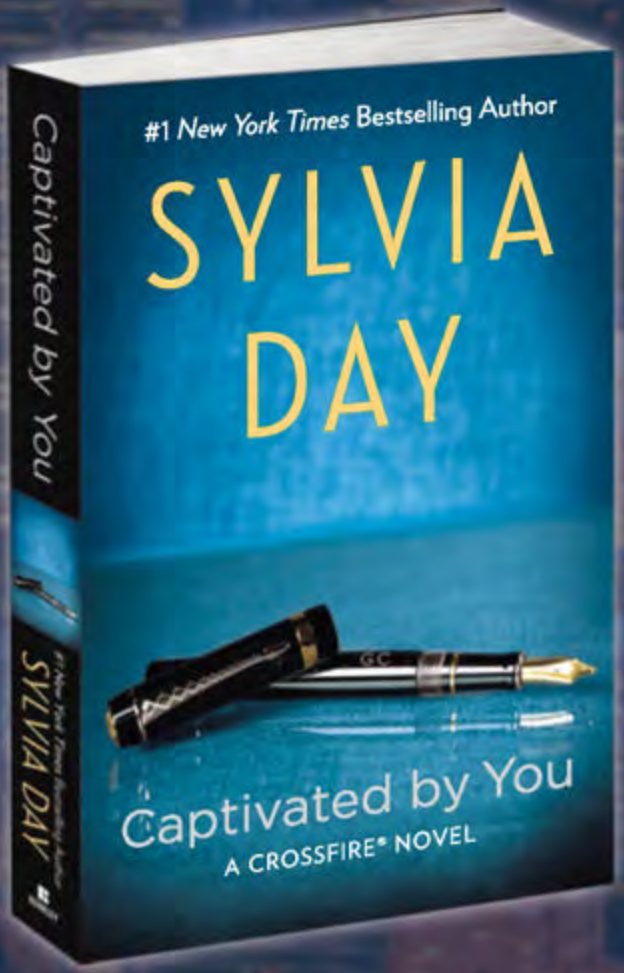

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